

CALIFORNIA PALACE OF THE LEGION OF HONOR
LINCOLN PARK SAN FRANCISCO 21 CALIFORNIA

February 11, 1964

Dear Mrs. Halpert:

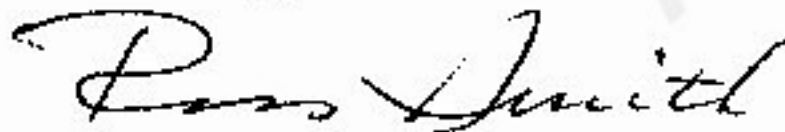
Sorry these installation photographs are not in color, for the use of deep yellow ochre and white panels provided a most successful back ground for the paintings.

We used two large galleries with natural light from skylights and one smaller gallery that is artificially lighted. We have thoroughly enjoyed having the collection here and have been pleased with the public response to it.

Our "5th Winter Invitational" has run through five adjoining galleries during the same period of time! It has provided a most interesting comparison. I enclose a catalogue for this show.

Jim Foster tells us you have sold your building. Be sure to let us know where your new headquarters will be located.

Sincerely,



Howard Ross Smith
Assistant Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 10, 1964

Mr. William Saltzman
422 Seventh Avenue, S. W.
Rochester, Minnesota

Dear Mr. Saltzman:

In clearing out some old files, I discovered, much to my chagrin, a letter from you dated November 5, 1962 together with a package of slides which accompanied this letter.

Obviously, a previous secretary failed to refer this material to me and just filed it with the permanent records. I deeply regret this unintended oversight and am returning the slides to you with my apologies.

We are now preparing to move into new quarters and are not planning to add to our roster until we are firmly settled in our new location. If at that time you would like to send an up-to-date record of your work, I would be delighted to discuss our future plans with you. Naturally, there'll be a public announcement of the move, the location and the plans.

The slides are enclosed.

Sincerely yours,

BGH/tm

February 3, 1964

Mr. Edwin C. Rust, Director
The Memphis Academy of Arts
Overton Park
Memphis 12, Tennessee

Dear Mr. Rust:

As you probably know, I had the pleasure of meeting Edward Faiers and we had a lengthy conversation about the proposed exhibition to be held at The Memphis Academy of Arts. We agreed on the month of November, when I believe more of the important paintings will be available. The idea will be explained by him, I am sure and after discussing it with Mr. Faiers, would you drop me a note to let me know whether it fits in with your schedule and with your concept.

If so, I will send you some photographs in September together with all the pertinent data, so that you may make the decision regarding the specific examples to be shown. We can also discuss the appropriate date for my lecture at that time.

I look forward to hearing from you.

Sincerely yours,

EGH/tm

THE MEMPHIS ACADEMY OF ARTS

OVERTON PARK MEMPHIS 12 TENNESSEE

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Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, New York 10022

Dear Mrs. Halpert:

Yes, Ted Faiers gave a full and enthusiastic report on his visit with you. November will be fine. We had already contracted for a show of IGAS prints during the last half of the month and had even talked with Hyatt Mayor about a possible talk at that time, but I'm trying now to postpone this show until 1965.

So we shall expect photographs in September and at that time will set a definite date for your visit. Now that the Faiers report corroborates the Isenberg one I can't wait to meet you.

Sincerely,



Edwin C. Rust, Director

12 February, 1964
ECR:rm

February 1, 1964

Mr. Thomas C. Howe, Director
California Palace of the Legion of Honor
Lincoln Park
San Francisco 21, California

Dear Mr. Howe:

Thank you for your kind letter. It cheered me up considerably. Your assurance that the damage was greatly exaggerated has reduced the fear of seeing the collection returned for inspection.

I, too, regret that you did not stop off at the gallery as it would have been a great pleasure to see you.

Of course, I am very eager to know how the collection is being received and would welcome any clippings or stats and any remarks you consider pertinent.

I hope that on your next visit to New York you will stop in to say hello. My very best regards.

Sincerely yours,

EGH/tm



Commerce Trust Company

KANSAS CITY 41, MISSOURI

GRAHAM PORTER, VICE PRESIDENT

February 5, 1964

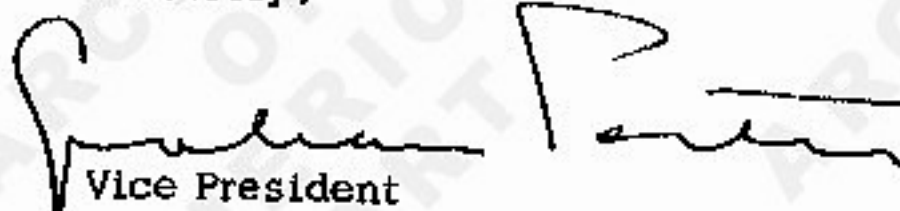
Miss Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

We are delighted to have acquired Zorach's "Mother and Child" from you through our representative, Willard Cummings. Thank you for the biographical information on Mr. Zorach that accompanied your January 31st letter.

We prefer to delay payment of your invoice for \$9,000 until delivery of the sculpture. It should be shipped directly to me at this address when ready. Would you please let me know when we might expect to receive it.

Sincerely,


Vice President

GP/sf

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CINCINNATI
Cincinnati, Ohio 45206
ART MUSEUM

February 7, 1964

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

As the highlight of our spring season we plan to hold an exhibition from April 2 to 28 of American 18th to 20th century paintings currently on the art market. This exhibition will be identical in scope to those held here in 1958 and 1961 to which you lent so generously. I do hope that we can count on your help once again.

I will be in New York from March 2 to March 6 and look forward very much to calling on you some time that week. As in the past, all packing, shipping and insurance costs would, of course, be paid by us. A summary catalogue of the exhibition is planned.

Sincerely yours,

Pinkney Near

Pinkney Near
Curator of Painting

PN:ms

Gutzwiller

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

F

THE DOWNTOWN GALLERY 32 EAST 51 STREET NEW YORK 22, N. Y.

Smithsonian

2 February 1965

Dear Mr. Grode:

The copy of the Stuart Davis color lithograph,
"Detail Study for Cliche" which was sent to the
National Collection of Fine Arts on approval on
October 22, 1964, is edition # 18/40.

Sincerely yours,

Marjorie Zapruder

(Mrs.) Marjorie S. Zapruder

St

noted on card 2/4/65 Rg.

February 7, 1964

Miss Margaret McKellar
The Whitney Museum
22 West 54th Street
New York, New York 10019

Dear Miss McKellar:

Thank you for your patience in connection with the Ben Shahn and the Stuart Davis paintings which we finally agreed to have forwarded to the Institute of Contemporary Arts. A consignment invoice was sent to Mr. Robert Richman and all is well.

I am now enclosing the consignment forms for the three items included in your exhibition of "Maine and Its Artists".

I'll see you at the party. Best regards.

Sincerely yours,

EOH/tm

2/4

EGH -

I'm still on this round robin with the Zajac.

We lent it to the Whitney for an exhibition which closed on Dec. 2, 1962 and it was returned to us on December 3, 1962. According to the day book, it went to Knoedler on January 31, 1963. This much I told Landau in my letter. Now he says it was in the "50 Calif. Artists" exhibition at the Whitney. If this is so, isn't it possible that it was lent to Whitney for this later exhibition by Knoedler. We have no record of a later consignment to the Whitney from us.

The AFA loan was EASTER GOAT #5 and was in 1960.

With affectionate regards,

As ever,

Wm. L. Garrison

EGH/tm

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JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

February 3, 1964

Dear Edith,

I notice that Ben Shahn is arranging to appear on the ABC's "Directions '64" on March 22 in connection with his Passover illustrations. I don't have to tell you how much interest I would have in some of the original drawings or water colors of the Passover Haggadah; also, if there is going to be a limited edition, I would like several copies. If you have any information on the anticipated publication date, I can furnish you with an order for a number of these books.

We have been quite busy and, unfortunately, I have not had much opportunity to stop in to say "hello" to you. I do hope you are well and that everything is progressing satisfactorily.

Looking forward to seeing you soon
and with kindest regards, I am

Sincerely,



Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 21, New York

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2423 PINE

Feb-12, 1964

Dear Mrs. Halpert

I thought you might
be interested to know
that two Harnetts are
on exhibition at David
Davids at 260-5-18th
St, Phila.

One is of a trumpet
plus books about 12 X 16
dated 1883 and which
Alfred Frankenstein
presumed lost. The
other is about 20 X 24

February 10, 1964

New York State Department of Labor
Division of Employment
Albany 1, New York

Gentlemen:

As we have had several changes in our personnel during the past year and the most recent bookkeeper did not call my attention to the continued mailings we have had from your department in connection with Mrs. L. Kreissman's unemployment benefits, I did not communicate with you previously.

I was under the impression that the benefits continued for a maximum period of six months after an employee was discharged. If so, Mrs. Kreissman has been receiving benefits way beyond the set period. She was in our employ from November 1962 to July 1963. You will note that her employment here was discontinued seven months ago, beyond the period of six months. If a change in the ruling has been made, I would like to be advised accordingly. If not, we should not have been charged for the surplus time.

May I hear from you?

Sincerely yours,

EGH/tm

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February 7, 1964

Parke-Bernet Galleries Inc.
980 Madison Avenue
New York, New York 10021

Gentlemen!

Please release to bearer, William Haith, the NUDE on your invoice sale number 2251 to this gallery.

Thank you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

ARTIST JR.

Art Magazine for the Classroom

grades five through twelve

Rachel Baker, Editor
Robert M. Jones, Art Editor

February 10, 1964

Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Sirs:

Can you help us? In a book on Ben Shahn by Rodman, there appears on page three, a reproduction of an abstract painting by Shahn called, PATERSON. Your gallery is listed as the owner.

In the October 4, 1954 issue of Life Magazine, there appears on page 99 what seems to be a slightly different version of the same painting, under the title, FACADE. No ownership credit is given.

Do you perhaps own this painting? If so, may we have permission to reproduce it in a forthcoming issue of our magazine, in color?

If you do not own the painting, perhaps you can tell us who owns it, so that we may approach them. An early reply will be appreciated.

RB/ab

Sincerely yours,
Rachel Baker
Rachel Baker, Editor
ARTIST JR

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4733 Ideho Ave
Birmingham 10 Ala.
10 Feb 1964

The Downtown Gallery
32 East 51 ST Street
New York 22 N.Y.

Gentlemen;

In answer to a query, International Graphic Arts Society informs me that your gallery handles the graphic work of Ben Shahn.

I would appreciate very much a listing of Mr. Shahn's work available for purchase.

Yours truly.

Don Morrison

THE ARTS COUNCIL OF GREAT BRITAIN

4 St. James's Square, London, S.W.1.

TELEPHONE: WHITEHALL 9757

INLAND TELEGRAMS: AMEC, LESQUARE, LONDON

OVERSEAS CABLES: AMEC, LONDON, S.W.1

CHAIRMAN: THE LORD COTTESLOE, G.B.E.

SECRETARY-GENERAL: NIGEL J. ABERCROMBIE

5th February, 1964.

Dear Mrs Halpert,

We have been informed by the London forwarding agents of the Dunn Foundation that the painting, Contranities, by Stuart Davis has been sent back to the Robert Fraser Gallery in London, who have bought the painting. We have written to Mr Davis thanking him for lending the painting to the Dunn International Exhibition.

The Dunn Foundation and Mr John Richardson, the organizer of the exhibition, have asked me to thank you for your help in obtaining the loan of this painting.

The exhibition aroused vivid interest here and was visited by over 23,000 people in the five weeks of showing at the Tate.

Yours sincerely,



Director of Art.

Mrs Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York,
U.S.A.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information may be published 60 years after the date of sale.

[encl. B. Berry 2-5-64]

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January 31, 1964

Mr. Bartlett H. Hayes Jr., Director
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

Dear Bart:

Indeed, we are very happy to lend you the folk art examples which were included in the exhibition of "Signs of the Times". A consignment invoice is now enclosed so that you may have all the pertinent data. There is one item omitted from the original list. No doubt you know that one of the major sculptures in American folk art was badly damaged in Des Moines when the crate in which it was packed was dropped from some height, as I was told. Needless to say, such occurrences are becoming more and more frequent and one of these days I think we will all have to cease transporting works of art and each institution will have to depend on its own possessions and local loans unless some drastic measures are taken to prevent recurrence of such incidents, which have become prevalent in all parts of the country. I'm sure that great care will be taken in Andover, but I would very much like to have a condition report when all the objects reach you.

If by any chance I can take some time off from my busy schedule, I may fly up to see the exhibition in its full context - and of course visit with you and - I hope - your family. Best regards.

Sincerely yours,

EDH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ROSALIE BERKOWITZ

29 EAST 64TH STREET, NEW YORK 21, N. Y., BUTTERFIELD 8-1106

ART CONSULTANT

February 3, 1964

Dear Edith:

Sara Jane and Frank Lichtenstein are revising their Fine Arts Policy and have sent me a stack of things to get current prices on. Will you please send me a letter with that information for the following:

G.L.K. Morris 350 "Spatial Perspective" oil 1953 16x13 250

~~Bob Preusser 750 "City Reflections" oil 1952 42x24 750~~

Kuniyoshi 2000 "Queen Ant" ⁵⁰ink on paper 1952 17x29 1100

Weber 750 "The Comb" ⁵⁰oil 1952 28x24 5000

Weber 1000 "Bathers" ³⁰oil 1930 8x13 850

Zorach 500 "Walking Baby" ¹⁰bronze 1918 7 1/2 high 300

J.M. Haven "Railroad" pencil & w.c. 19th Century

Sheet iron "weathervane of Train

I was sooooo sorry to miss the Morris Show, but I had a nasty cold. Lets get together soon

Fondly,

Rosalie

THE J. B. SPEED ART MUSEUM

2035 SOUTH THIRD STREET

LOUISVILLE 2, KENTUCKY

P. O. Box 2343

Founded 1925

Telephone: 637-1925

6 February 1964

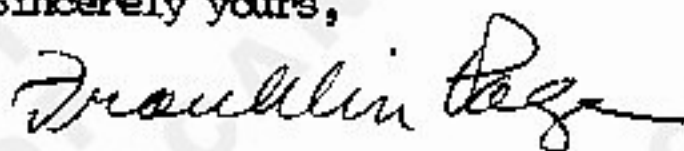
Dear Mrs. Halpert,

Thank you very much for the invoice and consignment invoice on the pictures which were sent to us. I must hasten to say, however, that all of our acquisitions are presented to the Art Accessions Committee and there is a possibility that any one of this group might be turned down. I think that I, perhaps, gave the wrong impression when I was in New York and if, by any chance, this changes the picture please let me know at once and I shall return any which you prefer us not to have on approval, if this is the case. I shall certainly hope to have all three of the group made up of the Marin, Rattner and Shahn, but it is possible that one or the other might be outweighed by some other things which we have to consider.

The Accessions Committee meeting is scheduled for February 13th at which time we will make final decisions. Do let me know if any of these are being presented under false pretenses. I love them all and hope we can keep them, but I must admit there is a question.

Thank you so much for your kindness and helpfulness.

Sincerely yours,



Addison Franklin Page
Director

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, New York 10022

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February 8, 1964

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

Dear Jack:

Just as a coincidence, I received a telephone call from Mr. Fawcett just an hour after your letter arrived and have an appointment with him for the early part of next week to discuss the Haggadah and the other books he is publishing on Shahn. Thus I will be in a position to give you full information after the conversation I have with him. Naturally, I will make sure to reserve a minimum of three copies of the limited edition for you, unless you desire to have more. I believe they will be quite expensive, but as I mentioned before I can give you detailed prices for each of the editions.

As far as I know, all of the original paintings in this series are owned by The Jewish Museum (I believe). Also, when I have my next visit with Ben Shahn at the gallery, I will ascertain whether, by any chance, he has made a new original for this book and, if so, will make sure no one else gets this.

I have some more news for you. The shipment of Rattners has finally arrived and contains some extraordinary paintings. We are planning our Rattner show for the month of March, but it may open a little earlier. However, you know you are welcome to see these in advance.

I can imagine how busy you are working for Uncle Sam, but hope to see you soon.

Sincerely yours,

EGH/tn

February 7, 1964

Mr. Gordon R. Frechle
Frechle Brokerage Co.,
P. O. Box 526
Havertown, Pennsylvania

Dear Mr. Frechle:

I cannot tell you how embarrassed I was to learn that you were not part of the group which accompanied you to the showroom. While they had a special treat by seeing the Rat-thers, I am sure that you would have preferred to have seen the paintings without the large audience. I will not make the same error again.

As soon as the new paintings are put in order and are framed, I will communicate with you so that you may have an opportunity of seeing them quietly before the exhibition opens at the gallery. I am sure you will be greatly impressed with the remarkable variety, freshness and excitement in this new group of work and its relation to the selection you saw today. In any event, I look forward to the pleasure of showing these to you.

Sincerely yours,

BGB/tm



THE JEWISH HERITAGE FOUNDATION

9640 SANTA MONICA BLVD., BEVERLY HILLS, CALIFORNIA
TEL. 272-2109

FRANK E. HURD
Chairman of the Board

BRUCE I. HOCHMAN
President

JOSEPH GAER
Director

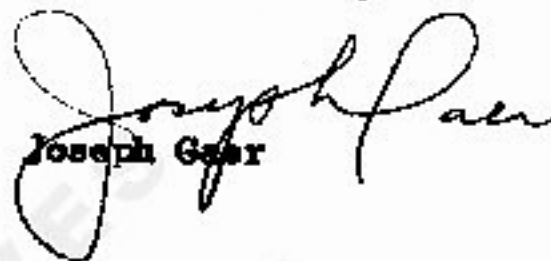
Feb. 5, '64

Dear Mrs. Halpert:

We are preparing the next issue of RECALL and would like to use as the art insert eight photos of Ben Shahn's work, and we would get a two-page article on him. Question: could you supply us with 8 or 10 photos that would reproduce well on glossy stock? (Similar to the photos we obtained from you for the Max Weber insert.)

We would greatly appreciate an early reply.

With best wishes,


Joseph Gaer

Mrs. Edith Halpert,
Downtown Gallery,
32 East 51st Street,
New York, N.Y.

Contributions to JHF are Tax Deductible

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DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES 12, IOWA, CR 7-4405

February 7, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The Stephen Greene painting "Performance" that you lent to the Greene Retrospective exhibition would have been handled through the Corcoran Gallery that organized and circulated the exhibition. I am surprised that they did not furnish you with adequate records. The catalog lists the exhibition for the Tennessee Fine Arts Center, Nashville, until March 1, and I am sending a copy of the catalog under separate cover for your files.

The "Columbia" figure was shipped out to you on Tuesday, and I hope it will arrive in good order.

Sincerely,

Donald M. Halley, Jr.

Donald M. Halley, Jr.

Assistant Director

7/12/64

February 10, 1964

Mr. Graham Porter, Vice President
Commerce Trust Company
Kansas City 41, Missouri

Dear Mr. Porter:

I am sorry to have disturbed you. Of course, we did not expect payment until delivery of the Zorach sculpture to you. However, I was advised to send you the invoice and did so under the circumstances. Will you therefore please set it aside until such time as MOTHER AND CHILD reaches you. Thank you for your patience.

Sincerely yours,

EGH/tm

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PHONE BROADWAY 3-7147

GERHARD D. STRAUS, M. D.
606 WEST WISCONSIN AVENUE
MILWAUKEE 3, WISCONSIN

Feb 7

Dear Mrs Halpert:

Lois & I thought that
you and Mr Rathner would be
interested in this.

Sincerely
Gerhard Straus

Feb. 4, 1964

Dr. G. Stuart Hodge, Director
Flint Institute of Arts
1120 E. Kearsley Street
Flint 3,
Michigan

Dear Dr. Hodge:

It was good seeing you this afternoon at the Gallery. I hate to bother you. But when you were here I let you look at a photograph of a Stuart Davis painting, in the Collection of the Cleveland Museum. It was mounted on a sheet. Exhibitions and reproductions are listed on the back of the sheet. Would you kindly return this photo and sheet to The Downtown Gallery to my attention.

If you would like a duplicate; I will gladly send you one.

Again many thanks -

Sincerely yours

John Marin, Jr.

- 2 -

With affectionate regards,

As over,

1901, 10/10/1901

20K/ton

SECRET CONFIDENTIAL
 NO DISSEM OUTSIDE
 AGENCY ONLY

1101 - 2092

It took me the last few days to get the information from the various sources and to put it together. I am now in a position to give you a complete report on the situation in the area.

If you wish to enter this date to your calendar, however, the date is given below.

94-0247 1994 08 01

1549 1737 0 1737 1737 1737

1. The following information is provided by the company's management:

CONFIDENTIAL

The above information was obtained from the files of the FBI at New York City. It is being furnished to you for your information.

and to have an even split in your favor and your half share in the
your entire self to be in the same and in the same way as the
of this matter at present, I, the undersigned, wish to say of
this matter and it is as follows:

1. I am sorry that I have not been able to visit with you about the various details mentioned, but it is now too much of a bother for me to do so. I am sorry that I have not been able to visit with you about the various details mentioned, but it is now too much of a bother for me to do so.

[illegible]

February 1, 1964

Mr. N. H. Mager, Director
National Antiques Show
97 Duane Street
New York, New York 10007

Dear Mr. Mager:

During our brief conversation via telephone, I did not realize that you expected to have the gallery represented in your exhibition at Madison Square Garden. You know that I never rent a booth in any exhibition. The only time I did so was some years ago when I had someone in charge and had a special reason for a display.

Thus, if your letter applies to such an arrangement, I will have to step out of the picture, but if you would like to have a painting in a general group, I will be delighted to cooperate. Will you therefore please let me know the score so that there will be no misunderstanding.

Thank you for your courtesy. It was good to talk to you again.

Sincerely yours,

EGH/tm

MUSEUM OF FINE ARTS BOSTON 15, MASSACHUSETTS



Department of Paintings

February 10th, 1964

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert,

Thank you so much for your letter of the 7th, for the information on our Marin painting "Movement - Sea or Mountain as you will".

I look forward to any further data that you might find. And many thanks for the catalogue of the 1963 exhibition.

Yours sincerely,

Arianwen Howard

Arianwen Howard
Department of Paintings

Mrs. Robert W. Stoddard
19 Monmouth Road
Worcester 9, Massachusetts

February 3, 1964

Dear Mrs. Helpert:

We plan to take 12:30 plane
for N.Y. Friday, February 7, - in
which case, we will get into the
gallery that afternoon to see the pictures.
If weather does not permit our getting
there, I will try to stop in in a week
on my way back from Florida.

Thank you, and we will plan
somehow. Very Truly yours,

(Mrs R. W.) Helen E. Stoddard

January 31, 1964

Mr. Allen T. Schoener, Curator
The Contemporary Arts Center
Eden Park
Cincinnati 6, Ohio

Dear Mr. Schoener:

In going through some old correspondence as of 1963, I came across your letter and Jerry Denson's reply in connection with a Shahn print which was originally consigned to The Contemporary Arts Center together with a large group of prints, but was the one consignment returned to us in bad condition. The title of the Shahn print is THE BLIND BOTANIST and we are still waiting obviously to ascertain whether you have arranged with the insurance adjusters to compensate the artist for this loss.

Won't you please let me know, so that I may file this bulky and ancient correspondence. Many thanks for your cooperation - and best regards.

Sincerely yours,

EOH/tm

February 7, 1964

Miss Ariamwen Howard
Department of Paintings
Museum of Fine Arts
Boston 15, Massachusetts

Dear Miss Howard:

I am sorry to have delayed my reply. However, I finally found a catalogue of the 1963 exhibition in which the Marin painting - MOVEMENT & SEA OR MOUNTAIN AS YOU WILL was included and listed. You will find this under #21. We had no printed catalogue of the previous exhibition but if we find any further data among our archives, I will certainly send it on to you. Meanwhile you will find the one catalogue enclosed.

Sincerely yours,

EOH/tm

February 12, 1964

Mr. Edward W. Lipowicz, Curator
Canajoharie Library and Art Gallery
Canajoharie, New York

Dear Mr. Lipowicz:

Enclosed find our check list of the artists we represent
or whose estate we represent.

In most instances, photographs are available or can be
ordered.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 31, 1964

Mrs. S. Allen Jacobs
Fort Wayne Art Museum
1026 West Berry Street
Fort Wayne, Indiana

Dear Mrs. Jacobs:

In going through some of my memos, I find a reference to a selection that you had made during your visit earlier this month and am listing the four paintings which you were then considering - according to this memo.

If you would like to have photographs of these sent on to you with all the pertinent data, I will be very glad to do so. In any event, it was a great pleasure to see you again and I look forward to hearing from you in the near future.

Isami Doi LINGERING MISTS 1962 oil 35x43" \$550.

Tseng Yu-Ho AN ACT OF BALANCE 1963 dsl-painting 30x36" \$900.

DANCE OF THE FISHERMAN 1962 dsl-painting 36x24" \$750.

Walter Meigs STAND OF BIRCH 1957 oil 48x36" \$750.

Sincerely yours,

EGH/tm

February 3, 1964

Mrs. Grace Gabe
310 Devon Road
Tenafly, New Jersey

Dear Mrs. Gabe:

As we agreed originally, I would like to have first option on the American paintings and especially those which we had sold to Harry. These are listed below.

Davis	Artist in Search of a Model 1931	100	400
Feininger	Evening on the Dunes 1937		
Graves	Autumn Duck Sitting on Lake Edge 1953		
Kuniyoshi	Japanese Toy Tiger 1936		
Levine	Lady with a Pink 1949		
Price	Adobe Houses 1943-44		
	Cattle in River 1942		
Spencer	Studio Table 1925		
Weber	Three Women		

Advice

Have you set any sales figures on these? Won't you please let me know as I do want these paintings, but have a firm policy of long duration of not making offers. However, we can discuss this when we get together and you might let me know whether, by any chance, anyone has communicated with you about the entire collection. Incidentally, I would suggest that you do not contemplate the risk of an auction as this is always a risky procedure.

In any event, I should like to talk with you about the paintings above and I am sure that Harry would have wanted me to have these, in order to make certain that they would be sold to the right persons.

I look forward to hearing from you shortly and this time I will reply very promptly.

Sincerely yours,

EGH/tm

February 5, 1963

Rex Envelope Co.
39 Great Jones Street
New York, New York

Attention: Boris

Dear Sir:

Enclosed please find sample of our envelope with deletions marked out in red. In other words, the only imprint should be our name and return address in the upper left hand corner. The size should be the same.

We would like 1500 of these delivered to Mr. Sussman at Coast Ray Letter Service, 200 East 23rd Street at your earliest possible convenience. Would you be good enough to telephone either me or Mrs. Halpert to let us know when these are going to Mr. Sussman, so that we may alert him?

Again, we are most grateful for the fast job you did the last time and will appreciate your continued cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

February 8, 1964

Mr. Thomas Howe, Director
California Palace of the Legion of Honor
Lincoln Park
San Francisco, California

Dear Mr. Howe:

I have received word from Mr. Herman J. Engel, who (with two associates) is making a film on Jack Levine. He is eager to include the small Jack Levine entitled KING SCHLOMO painted in 1941 and would like to have permission to have someone photograph it for his purpose. Although I assumed that you would cooperate with him, he seemed to want a letter to that effect. I am sending Mr. Engel a copy of this letter so that he can advise his photographer to get in touch with your office to make the necessary arrangements.

Thank you for your recent note. I look forward to seeing whatever clippings you may have to spare. Incidentally, would you ask your secretary to indicate the name of the publication as well as the date in each instance.

Best regards.

Sincerely yours,

EGH/ta

MR. IRVING LEVITT
24315 NORTH CAROLINA DRIVE
SOUTHFIELD, MICHIGAN

February 10 - 64

Dear Edith -

Finally got things straightened around with the IRS. - and now will make regular payments per my account is cleared.

We've had a very mild winter here so far - and yours probably hasn't been too bad except for the blizzard?

Shirley and I plan to be in N.Y. about April 22 or 23 - for the long weekend. Hope we can see some nice things at Downtown.

Keep well!

Best regards,
Irv

UNIVERSITY OF CALIFORNIA

February 4, 1964

DICKSON ART CENTER
LOS ANGELES 24, CALIFORNIA 90024

Mrs. Edith Halpert, Director
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Edith:

Through your goodness of heart I talk at Valparaiso this coming Sunday and shall be in New York on the afternoon of Monday, February 10 at the Barclay Hotel. Joan will be with me unless some last minute details delays her a day. I shall call you, we must meet, and we must talk about Davis.


You should, however, know something of the manoeuvres to date. The Dutch exhibition is laid on, thanks to you and not to ourselves here. However, even with the transportation provided, Rothenstein has now welched, so London is out, unless we can do something with the Whitechapel Art Gallery to which we have just written. Henri Dorra thinks that we still have a good chance with Paris but this depends on Darothea Speier at the Embassy. We have not heard from her and rather think we should wait longer and not nag her. I may phone her from Rome.

Then, Henri Dorra has written to the Swiss National Museum in Zurich, the Berne Museum of Fine Arts, the Stadelisches Kunstinstitut in Frankfurt, the Museum of Fine Arts in Basel, and the Staatsgalerie Stuttgart. We will see what comes of all this.

I am stubborn and have not given up the thought of a European circuit. If this falls to pieces because of costs it is time enough to think of an American museum or two to help us when we shall, of course, have to stay on the American continent. I think the real problem of the European show hinges on timing. The requests ought to come out this Spring for a late fall opening and if we cannot put the show together in Europe very soon now we may have to postpone. This, of course, I hate to do on account of Stuart, but we must talk it over. I think the logic of the timing unfortunately calls for Henri Dorra and myself selling the show in Europe during the summer. We shall both be there.

This does not call for an answer but I wanted to fill you in before I saw you so you could be giving the subject one of your powerful thoughts.

Yours affectionately,


Frederick S. Wight
Chairman, Department of Art

FSW:cf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Changes of address (contd.)

OLD

✓ Mr. Sigmund M. Hyman
Pension Planners of Baltimore Inc.
Munsey Bldg. 7 N. Calvary
Baltimore 2, Md.

✓ Mr. and Mrs. John Schulte
941 Park Avenue
New York 29, N. Y.

CHANGE TO:

Mr. Sigmund M. Hyman
1 Charles Center, Room 900
Baltimore, Maryland 21201

Mr. and Mrs. John Schulte
812 Fifth Avenue
New York, New York

Please REMOVE the following from our MUSEUM list:

✓ Mr. Richard Vonkers, Director
The Hackley Art Gallery
Muskegon, Mich.

Please REMOVE the following from our CUSTOMER list:

Mrs. Belle Gordon
882 Ivy Hill Road
Woodmere, L.I., N.Y.

Mr. George C. Stoney
401 Lafayette St.
New York, N. Y.

Miss Jane Mull
32 East 51st St.
New York, N. Y.

Please ADD to our MUSEUM list:

Mary Lee Read, Director
Hackley Art Gallery
296 West Webster Avenue
Muskegon, Michigan

Please ADD to our PUBLICITY list:

Mr. John W. Kiermaier, V. P.
Public Affairs, CBS News
485 Madison Avenue
New York, New York 10022

Mr. J. N. Wieselberg
PROGRESS
315 East 27th Street
New York, New York

Mr. Thomas Tounajan
Art Voices on the Air
200 East 72nd Street
New York, New York 10021

Mr. Calit K. Puri
30 Fifth Avenue
New York, New York 10011

Please ADD to our CUSTOMER list:

Mrs. Norman Isenberg
295 St. Andrews Fairway
Memphis, Tennessee 38111

Mr. and Mrs. Stuart Hertzberg
10100 Burton
Oak Park 37, Michigan

I will appreciate your making these changes and sending me the white cards as soon as possible as we are preparing for another mailing. Also, I am awaiting the white cards on my changes list of January 28. Thank you.

Sincerely yours,

Tracy Miller
Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archivist is living, it can be assumed that the information may be published 60 years after the date of sale.

Iron Town Gallery

Mr & G Halpert.

22 E 51.

2-11-64

Dear Mr Halpert.

My husband has a gallery on
88th west. side. and will have to dispose
of some 50 to 60 pictures, and it's up to me to do
something about the situation. The building is
to be converted into a private home, and it is
simply ridiculous to put these paintings into
storage. Maybe you could help me. with a little
advice I really would appreciate this very much
I really don't know how good these pictures are
in the eyes of a true artist. I myself am
artistic in other ways. Sincerely

Anne Perry

20 W 88

Tr 7 6 884

Find enclosed
envelope

RUBIN, BAUM & LEVIN
598 MADISON AVENUE
NEW YORK 22, N. Y.

February 7, 1964

Vincent H. Maloney, Esq.
655 Madison Avenue
New York, New York

Re: Corcoran Gallery

Dear Mr. Maloney:

The powers of attorney by Mrs. Edith G. Halpert and the Downtown Gallery, Inc. are being sent to you upon the understanding that no change will be made in the application for the ruling, a copy of which I sent you on January 27, 1964, except with Mrs. Halpert's prior consent, and that if any facts are to be stated in the ruling which will be issued other than those set forth in the application, the same will first be cleared with Mrs. Halpert so that she would be certain that they are correct.

Very truly yours,

FB/las

cc: Mrs. Edith G. Halpert

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 3, 1964

Mr. Alexandre Rosenberg, President
Art Dealers Association of America Inc.
575 Madison Avenue
New York, New York 10022

Dear Alexandre:

I just came across your very kind letter and realized that I had not acknowledged it. As a matter of fact, I had planned to phone you to make an appointment, but have been so tied down in recent months that I haven't had a breathing spell.

Do you ever stray from the gallery for a drink? I am very eager to talk with you about the Association and hope that you can and will find time to visit with me at your convenience, preferably before the next meeting. Won't you please phone and let me know. I'll look forward to seeing you shortly.

Sincerely yours,

EGH/tm

February 10, 1964

Mr. Warren M. Robbins, Director
Center for Cross-Cultural Communication
530 Sixth Street, S. E.
Washington 3, D. C.

Dear Warren:

Many thanks for sending me all the material in relation to your museum. I am delighted with your success to date and hope that it will keep building up. Of course you may depend on my cooperation if and when it is required.

I think it would be best to wait until you arrive in New York to make a selection of the material which you personally consider most appropriate for the occasion. I would also suggest that you communicate with Mr. Jack Lawrence at 229 East 52nd Street, to whom I mentioned your project and who might be interested in cooperating with you as well. He and Dr. Walter Myden, with whom he shares the house and the fabulous contents, have a truly remarkable collection and excellent examples of primitive art as well as modern paintings and sculpture. I am sure you will find some valuable additions for your exhibition and would suggest you write them immediately, advising them of the approximate date of your visit so that you can make a definite appointment.

I'm enclosing a column which I thought would be of interest to you. Langston Hughes makes some fascinating remarks which might be useful in your future propaganda and also might suggest the idea of having him give a talk at the museum at some future time.

Do let us know well in advance of your scheduled New York trip. I look forward to seeing you. Best regards.

Sincerely yours,

EGH/tm

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

February 11, 1964

Comet Ray Letter Service
220 East 23rd Street
New York, New York 10010

Attention: Mr. Mayer

Dear Sir:

I have discovered that we have two stencils on our FOREIGN list for
~~Mrs. Martin Sargent~~
~~The American Church in Paris~~ Please REMOVE one of these.
~~65 Quai d'Orsay VII~~
~~Paris, France~~

Please REMOVE the following OLD stencil for which you already have the
new stencil running - CUSTOMER:

~~Mr. Nathaniel Saltonstall~~
~~Hotel Vendome~~
~~160 Commonwealth Ave.~~
~~Boston 16, Mass.~~

Please REMOVE the following from our MUSEUM list:

~~Mr. J. P. Harris, Asst. Prof.~~
~~Fine Arts Dept.~~
~~Montclair State College~~
~~Upper Montclair, N.J.~~

Please CHANGE the following address on our CUSTOMER list:

~~OLD:~~
~~Mrs. Viola Turner~~
~~10 Rutgers Court~~
~~Westfield, N. J.~~

CHANGE TO:
Mrs. Viola Turner
Hidden Lake Ridge
Wilton, Connecticut ✓

Thank you for your prompt attention.

Sincerely yours,



Tracy Miller,
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HOFFBERG & OBERFEST

CERTIFIED PUBLIC ACCOUNTANTS

475 FIFTH AVENUE

NEW YORK, N. Y. 10017

212 LEXINGTON 2-0993

SAMUEL I. HOFFBERG, C.P.A.
ABRAHAM OBERFEST, C.P.A.
HENRY M. BURGER, C.P.A.
STANLEY B. BERGER, C.P.A.

February 12, 1964

Mrs. Edith G. Halpert
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

I am writing this in reply to your recent letter concerning the \$2,500.00 fee charged to The Downtown Gallery for the past fiscal year. We do not make any separate charge for your personal work or for the services performed for the Foundation. However, we do make an annual charge of \$250.00 for work performed for 32 East 51st Street Corporation.

I am certain that you have no idea of the total amount of time spent by Mr. Goldberg and myself on the above accounts. The work has been performed throughout the year and is kept on a current basis. Because of the bookkeeping situation you referred to in your letter, we have found it necessary to make many additional visits to take care of some routine matters.

In determining the charge at the end of the year, I have tried to be very reasonable. If the bill had been calculated strictly on a time basis, the amount charged would have been substantially higher. We have tried to give you prompt service and I have personally made myself available whenever you wanted to see me for as long as you needed me. I know we have tried to be fair with you and hope you concur in this feeling.

As for the bookkeeping situation, I am aware that you have been unhappy and so have we. The last time we discussed this I mentioned that I know a bookkeeper who could give you three days a week. She has worked for several of our clients and her work has always been very satisfactory. If you would like to interview her, I will make the arrangements. If you have any other ideas on this subject please let me know. I can assure you we will fully cooperate in any manner you wish in order to relieve you of this problem. Please let me know your wishes in this matter.

Sincerely,

Abraham Oberfest
Abraham Oberfest

AO/h

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 1, 1964

Mr. Ralph H. Cummins
Suite 1615, First National Building
1 Burnett Plaza
Fort Worth, Texas

Dear Mr. Cummins:

I regret to advise you that in the American Folk Art Gallery, we do not include examples of the Rogers Group, concentrating only on the earlier painters and sculptors in the folk art tradition.

Frankly, I was very much amused with your statement that "there are many things you couldn't pay me to carry out of your shop as I only have things I like". Are you familiar with what we have?

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

February 3, 1964

Mr. Vincent H. Maloney
Lee, Toomey and Kent
655 Madison Avenue
New York, New York 10021

Dear Mr. Maloney:

In response to your letter of January 29th, I have been advised to write to you as follows.

It is my understanding that in signing the Powers of Attorney to the firm of Lee, Toomey and Kent I am undertaking no financial obligation and that The Corcoran Gallery will undertake whatever fees may accrue. I should also like all copies of any communication between your firm, the Treasury Department and The Corcoran Gallery and that I will be advised regarding progress.

I am enclosing the papers you requested, but unfortunately the secretary, Mrs. Harry Baum, is in Washington and will have to affix her signature there. I hope this is satisfactory.

Sincerely yours,

EOH/ta

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

February 1, 1964

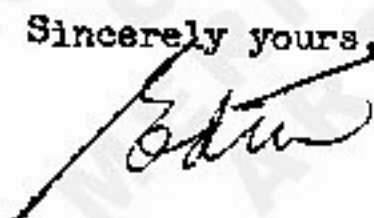
Mr. Maynard Walker
117 East 57th Street
New York, New York 10022

Dear Maynard:

I am enclosing a Christmas card signed Walt Kuhn. Someone wrote advising me that she owned a large stack of these and wants to sell them. Are you interested? Do let me know.

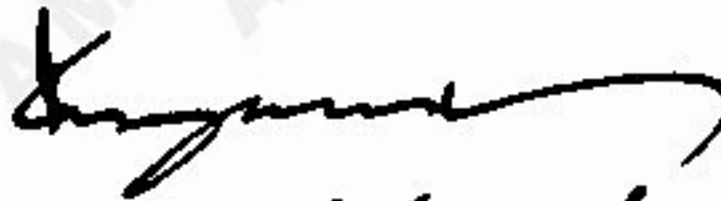
Best regards.

Sincerely yours,



EGH/tm

P.S. Please return the "sample".

Dear Edith -
These are printed - colored by
hand - no value as works of art -
merely Kuhnian (that's
not Hawaiian)

3 Feb 64

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 10, 1964

Mr. Joseph Allen Patterson, Director
American Association of Museums
Smithsonian Institution
Washington 25, D. C.

Dear Mr. Patterson:

During the past few weeks, I have had the occasion to discuss with a number of museum directors the situation in relation to "Business Buys American Art", a program now activated to an extraordinary degree. I would very much like to discuss this with you, as my feeling about the entire movement is that it can prove very harmful to museums and reduce the number of potential gifts in the future.

If you plan to be in New York in the near future, may I invite you to pay me a visit, so that we can have a brief talk about this matter, which I think should be of serious concern to art institutions throughout the country. I look forward to hearing from you.

Sincerely yours,

EGH/tm

paintings incorporating either the architecture or objects created by the Shakers. I just recalled another retrospective show, which was organized by Fred Wight and travelled from U.C.L.A. to five other museums. This took place in 1954. This will provide a good deal of information as the catalogs jointly cover every period of his work and each catalog is well illustrated.

Sincerely yours,

Dr. Herman Werner, Director
The University of Art
Washington, D.C. 20002

Dear Bill:

EGH/tm

I am sorry that you have not been able to visit with me. I am sorry that you have not been able to visit with me. I am sorry that you have not been able to visit with me.

I am sorry that you have not been able to visit with me. I am sorry that you have not been able to visit with me. I am sorry that you have not been able to visit with me.

I am sorry that you have not been able to visit with me. I am sorry that you have not been able to visit with me. I am sorry that you have not been able to visit with me.

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belatedly agreed to exhibit the artist's paintings in the
show, which was subsequently held at the Corcoran Gallery of Art
in Washington, D.C. in 1964. The artist's work was
displayed in the show and the artist's name was
included in the catalogue. The artist's work was
displayed in the show and the artist's name was
included in the catalogue.

February 12, 1964

Mr. Hermann Warner Williams Jr., Director
The Corcoran Gallery of Art
Washington, D. C. 20006

Dear Bill:

I am sorry that you have not been well and can sympathize with you as, having had the experience myself, I know what a dreadful bore it can be.

I just came across your letter inviting me "most cordially" to attend the opening of the George L.K. Morris Exhibition. Naturally, I will be delighted to attend and can arrange to get there early enough on Friday, April 30th to attend one of the dinner parties - if one of the hostesses will invite me.

Now to the most recent letter, I'm afraid I can't be of much help to you regarding Robert D. Kinsman as I have had very little contact with him personally. If the situation isn't embarrassing, I will be very glad to get in touch with my old friend Willis Woods or with Wolfenden. Let me know your wishes in the matter.

I would be delighted to see you have one of the Sheeler paintings in tempera on plexiglas. As you know, Sheeler suffered a stroke about five years ago and has been unable to paint subsequently. He left us with one unsold painting, which of course we have refused to sell to any institution or collector because it is imperative for us to have this for exhibitions here or on one or two occasions in a major exhibition during the summer while the Gallery is closed. However, Mrs. Sheeler decided to release a small collection of paintings, those you saw recently, which Charles had presented to her as a group shortly after his stroke. These are the representations of the first impact and are, despite their small dimensions, among his most important works. During the exhibition we turned down a number of sales as, in this instance too, we felt we should retain some for our various shows, but of course you are welcome to any one you may choose.

I am enclosing biographical notes on Sheeler, indicating among other important facts the retrospective exhibitions held of his work in the past. With his technique, his life production has been very limited, but a major exhibition can certainly be assembled at some future time when you find it convenient. I am sorry we have no duplicate copies of the catalogue of his retrospective held at the Museum of Modern Art held in 1939 and several others, but I think we can find one of his most recent retrospectives held at the University of Iowa in 1963. This has an excellent chronology and bibliography. There was also a splendid book written by Constance Rourke in 1938 and, of course, many additional catalogs, etc. The January issue of Art in America had an interesting article relating to his interest in the Shakers, their philosophy and their craft, well illustrated with

HENRY SCHNAKENBERG
TAUNTON DISTRICT
NEWTOWN, CONN.

January 31, 1964.

Dear Edith:-

Recently I have given to the Fleming Museum of the University of Vermont the two early Kuniyoshi drawings which I have had for a number of years. They are India ink drawings - "Snake and Frog" and "Farm Hand with a Good Cow", the latter included in the Whitney show of 1948. Do you remember them at all? At the time I got them from Yas I paid him the nominal prices he was then asking.

Could you give me an approximate valuation I can put on them for my 1964 tax returns?

Wish you could be up here to see the very fine show of American westhervanes we are having at our library. Most of them belong to Bob Hallock who has some beauties.

Hope all goes well with you.

Best wishes, as always



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January 31, 1964

Mr. O. Adler
13, Chester Square
London S. W. 1, England

Dear Mr. Adler:

Thank you for your letter.

For information on Karl Zerbe, I would suggest that you write directly to his agent, the Nordness Gallery at 831 Madison Avenue, New York City. I'm sure they will be glad to help you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert



**CENTER FOR
CROSS-CULTURAL
COMMUNICATION**

530 Sixth Street, Southeast

Capitol Hill

Washington 3, D. C.

Lincoln 7-0324

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Robert Luce
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Mike Wallace
Peter von Zahn

Warren M. Robbins
Director

Stacy B. Lloyd III
Administrative Officer

February 3, 1964

Dear Edith:

I regret that I wasn't able to get up to New York at the time of the Morris opening but hope to make it during February.

We are beginning to get some publicity which helps - even though - as you only too well know - they oversimplify and misquote, as in the attached clipping. I think Frank Getlein is going to do a feature story for us as soon as I can set up some good pictures to go with it.

Until we have funds to properly refurbish the whole building, staff the Museum and open with a flourish, I am taking over the second floor (of four floors) as a provisional gallery in which we will begin collecting and cataloguing and, in two lovely rooms, displaying some representative works. (By appointment only, small receptions for patrons, etc.). This should speed up the process of getting major support. I am installing security locks and taking out full insurance coverage with riders for particular pieces on temporary loan.

Would it now be possible to arrange to take back with me on loan when I drive up to New York (a) some African pieces and (b) two or three modern paintings which could be displayed to illustrate African influence. Margaret Plass is lending us Picasso's "Le Pichet Noir et la Fete de Morts" (see Art Voices, October 1963, page 7), and I have a Jawlensky and two Baumeisters to start with.

The relationship with the Modern paintings can be the most dramatic way in which we can underscore the legitimacy of African cultural forms, and I would be very grateful for your help in lining up some good modern works. People are understandably reluctant to loan to untried persons, but I think you already know of the personal feeling of responsibility that I would have toward them, together with an understanding of what reliability is.

We are getting a little closer to our goal and I thank you again for the encouragement and education you have been giving me during these past three years.

Sincerely,

Warren

Warren M. Robbins

Mrs. Edith Gregor Halpert,
Director, The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

An educational-informational institute integrating the resources of the sciences,
the arts and the communications media to promote intercultural understanding.

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February 12, 1964

Mr. Joseph Gross
1196 Converse Drive, N.E.
Atlanta 24, Georgia

Dear Mr. Gross:

Thank you for your letter.

Much as we would like to be of assistance to you, we can supply no information on your Walkowitz pastel. I would suggest that you write to the Zabriskie Gallery at 36 East 61st Street, New York. I believe they had a show of Walkowitz' work a few years ago.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

LM/bm

February 1, 1964

Mrs. Joan Ankran
Ankran Gallery
930 North La Cienega Boulevard
Los Angeles 69, California

Dear Joan:

Here and there I have been receiving reports and am truly delighted that Morris has come through so well with what sounds like a complete adjustment. Frankly, I was so dreadfully upset about this matter. Aside from the shock, I really love Morris as a person and as an artist. This is a rare combination, believe me.

Your new set-up sounds mighty luxurious and it should make life much more pleasant for everyone concerned. Bill sounds like a grand guy - and all in all, everyone concerned should be much happier.

Of course, I am very pleased with the success you have with your exhibitions. Keep up the good work.

But please try to get some rest, as such intensity is very wearing and it tells in later years. Just see what it has done to me and let it be a lesson to you, my child.

How would I know that Joe Hirschhorn is in L.A.? He phones me occasionally and we have a gay time horsing around. I am hoping that he will make some additions to the Corcoran collection when my gift is finalized. It sure is hard to give these days if you are forthright and honest - and waive any tax benefit. However, I sent in my ultimatum and if the matter is not settled soon, I will take everything back and enjoy my paintings and sculpture in my own home and storerooms.

When is Morris's show opening in Phoenix? I am so weary that I may indulge myself in a vacation and perhaps stop off in Phoenix en route. This, of course, is a vague possibility as I will have my hands full if and when I move to the new location. I'm still trying to get the spot I have been yearning for and will know within a week or so. Otherwise, I will have to set my sights in another direction. In any event, I plan to have a very handsome gallery and plan to be way above the street floor so that every shmo can't get at me as easily as in the past and present. Incidentally, it might do you good to fly to Phoenix and take it easy for a week or so, as you must be exhausted after the traumatic experience at such close range. And so, good luck. Lots of love to you-all.

As ever,

BOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

GEORGE P. BEURY
3002 McMahon Blvd.
Louisville, Ky 40220
February 11, 1964

Dear Sir:

If you have reproductions of Rattner's (Abraham) Our Last Judgment please send info re size, price, etc. at your earliest convenience. List of any other contemporary religious work in reproduction would also be appreciated. I am interested in something a little larger than postcard size for a graduate show that is due in one week. You need not thank you so much.

Sincerely,

G. P. Bury

P.S. a list of any other contemporary religious work in reproduction would be appreciated.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SYRACUSE UNIVERSITY, SYRACUSE 10, NEW YORK

SCHOOL OF ART

February 10, 1964

Mrs. Edith Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

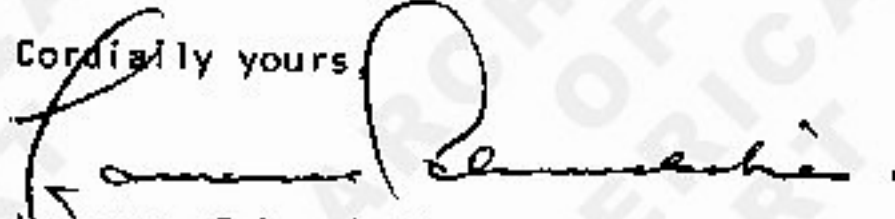
Dear Mrs. Halpert:

Thank you for your letter of February 3 regarding the photograph of the Zorach bronze. I am sorry the last one was not satisfactory, but my impression was you wanted it merely as a record and not for publicity purposes. I am now having new ones made -- not by the university photographic service, but by a good photographer and hope we will get better results. It will take a few days because of the typical Syracuse weather.

I am sorry not to have seen you for some time, but will try to stop in at the gallery the next time I am in town.

With best wishes,

Cordially yours,


Laurence Schmeckebier
Professor of Fine Arts and Dean
The School of Art

LS:jh

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February 11, 1964

Mr. John Dixon
Exhibits Division, U.S.I.A.
Washington, D. C. 20542

Dear Mr. Dixon:

On October 12th, 1963, I wrote to you regarding the silkscreen by Ben Shahn entitled SUPERMARKET, which we had originally consigned on September 30th of that year to the Exhibits Division U. S. I. A. I have checked all our records and can find no entry of the return of this print. If you have a record to that effect, won't you please advise us accordingly so that we can get the matter settled permanently.

Many thanks for your cooperation.

Sincerely yours,

EGH/tm

*Planned 7/17/64
Will return
end of mth.
Nov. ? 1964*

January 11, 1964

Mr. Ralph E. Shikes
Editorial Projects Inc.
3 West 57th Street
New York, New York 10019

Dear Mr. Shikes:

Thank you for your letter.

Much as we would like to be of assistance, we have no catalogue available of the Friedenthal exhibition.

I might suggest that, for further assistance, you write to the artist's representative, Milch Gallery at 21 East 67th Street.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 25.000 F

36, AVENUE MATHIGNON

PARIS 8^e

TÉL. : ÉLY. 28-18

R. C. SEINE 57.510.508

3rd, February 1964.

Mrs. E. Halpert,
Downtown Gallery,
32 E. 51st Street,
New York, N.Y..

Dear Mrs. Halpert,

Thank you for your letter, of January 27th., the second since my return from New York. Unfortunately with the Christmas rush, a letter to which you allude, concerning the prices must have been lost, which explains the fact that I have been unable to clear up this misunderstanding.

I am sure that there must have been a mix-up in the transmission of francs to Dollars. The prices that are indicated are one half of what we obtain here in France. In view of this concession I thought they were extremely reasonable. In regards to the customs, I am obliged to mark the prices net. However any adjustment you wish to make to these prices I will agree to in advance as I have an unlimited confidence in your abilities. If you find such price adjustment necessary, please advise me and I will do my best to smooth things over with the customs people.

Included you will find the price list in Dollars, with the corresponding number of each painting.

I am looking forward to seeing you again, perhaps before the end of the Rattner exhibition. At that time we can discuss the Rattner and Ottesen projects together.

With best regards, I am,

Sincerely yours,

Wine Griliches
(N. Griliches)

NG/am

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Power of Attorney

KNOW ALL MEN BY THESE PRESENTS:

That Downtown Gallery, Inc.
of 32 East 51st Street, New York, N. Y., hereby makes,
constitutes, and appoints Herman C. Biegel and John M. Skilling, Jr.,

1200 Eighteenth Street, N. W., City of Washington 6, District of Columbia, and Vincent H. Maloney,
655 Madison Avenue, New York, N. Y. 10021

their agents and associates, its true and lawful
attorneys, to appear and represent it before the Treasury Department of the United States, or any
Department or official of the United States Government, in connection with a request for a ruling on
the income, gift and estate tax consequences of gifts of paintings,
sculptures and other art objects to the Corcoran Gallery of Art.

Said Downtown Gallery, Inc.
further gives and grants to each of said attorneys full power and authority to do all acts and everything
requisite or needful to be done in connection with such matters; and more specifically, but without limiting
the foregoing, to substitute attorneys and agents subsequent to the date hereof and prior to any revocation
hereof, and to delegate and revoke the authority herein granted; to sign, verify, execute, and file closing
agreements, or any other papers and documents in connection with such matters; and hereby ratifies
and confirms as good and effectual, at law or in equity, all that its said attorneys, their agents, associates,
or substitutes may lawfully and legally do by virtue hereof.

Any and all powers of attorney heretofore executed in connection with the above matters are
hereby revoked.

It is hereby requested that all communications regarding any matter in which the said attorneys
are hereby authorized to act be addressed to Herman C. Biegel
1200 Eighteenth Street, N. W., Washington 6, District of Columbia.

IN WITNESS WHEREOF, Downtown Gallery, Inc.

has caused this power of attorney to be executed by its duly authorized officers, and its corporate seal to
be hereunto affixed, this 3rd day of February, 1964

Downtown Gallery, Inc.

By: [Signature]
President
(Title)

[SEAL]

ATTEST:

(Title)

I hereby certify that I am enrolled to practice
before the Internal Revenue Service.

ss.

Vincent H. Maloney

On this _____ day of _____, 195____, before me, a Notary Public in and for said

_____, personally appeared _____

and _____

to me known to be the officers described in the foregoing instrument, and acknowledged to me that they
executed the same.

IN WITNESS WHEREOF, I have hereunto set my hand and official seal at _____
_____, the day and year last aforesaid.

[SEAL]

Notary Public.

My commission expires _____

Not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DES MOINES ART CENTER

ACKNOWLEDGES WITH APPRECIATION THE *Loan* OF

twelve Trade Signs and Symbols

FROM

American Folk Art Gallery

FOR

Signs of the Times exhibition

THOMAS S. TIBBS
DIRECTOR

February 11, 1964

Mr. Felix Landau
Felix Landau Gallery
702 North La Cienega
Los Angeles 69, California

Dear Felix:

I sure am suffering from "Easter Goat" trouble.

As I advised you previously, we had two unsold "Easter Goats". One was lent to the Whitney Museum and was forwarded to Knoedler's on January 31, 1963. The other, lent to the American Federation of Arts, was returned to you directly after the tour ended. I can assure you that there isn't a "Goat" on these premises and that everything we had sold was paid for promptly in each instance.

My accountant is coming to do some work with us shortly and we will go over the consignments to you and the many letters that were sent and always answered to the effect that you were away, but as you are responsible to your artists, we are responsible to ours and I would very much appreciate getting this thing straightened out once and for all. The Landau file is so thick now that it will take me days to go through it again. Meanwhile, please let's get straightened out on the "Goat" matter. Many thanks and best regards.

Sincerely yours,

EGH/tz

February 1, 1964

Mr. Harold Hays
2423 Pine Street
Philadelphia, Pennsylvania

Dear Mr. Hays:

As you probably know, your son was good enough to communicate with me regarding the Harnett bronze.

The photographs that he sent me subsequently seemed convincing and I would be most interested in seeing the original if that can be arranged. As I doubt whether I could manage to take the time out for a trip to Philadelphia, I wonder whether it would be possible to send the original to me at my expense - and if you are planning to sell the plaque, would you advise me accordingly. Incidentally, are there others or are the two photographs the complete record you have?

Meanwhile, I would very much like to retain the photographs and will be glad to send you a check for the prints unless you would prefer to have me write directly to Jules Schick? I have the entire manuscript for a book which I plan to have published at some future time. As you probably know, it was I who rediscovered Harnett and furnished some of the original material I located in the way of clipping books, letters, photographs, etc. together with the many pictures - paintings and drawings - I found during the years before and after the first exhibition of his work, which we held at the gallery in 1934. It would be an interesting addition to have the photographs of the plaque included in this book when I decide to have it published.

May I hear from you? Many thanks for your cooperation.

Sincerely yours,

EOH/tm

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his work and each catalog is well illustrated. The last catalog was published in 1964. This will provide a good deal of information as the catalog is jointly owned every period of other museums. This book alone in 1964. This will provide a good was organized by Fred Kline and travelled from U.S.A.A. to five by the Shakers. I just recalled another retrospective show, which paintings incorporating either the architecture or objects created

Mr. Hermann Warner Williams Jr., Director
The Corcoran Gallery of Art
Washington, D. C. 20006

«Примор. влечебн.»

Dear Bill:

I am sorry that you have not been well and can sympathize with you as, having had the experience myself, I know what a dreadful bore it can be.

I just came across your letter inviting me "most cordially" to attend the opening of the George L.K. Morris Exhibition. Naturally, I will be delighted to attend and can arrange to get there early enough on Friday, April 30th to attend one of the dinner parties - if one of the hostesses will invite me.

Now to the most recent letter, I'm afraid I can't be of much help to you regarding Robert D. Kinsman as I have had very little contact with him personally. If the situation isn't embarrassing, I will be very glad to get in touch with my old friend Willis Woods or with Wolfenden. Let me know your wishes in the matter.

I would be delighted to see you have one of the Sheeler paintings in tempera on plexiglas. As you know, Sheeler suffered a stroke about five years ago and has been unable to paint subsequently. He left us with one unsold painting, which of course we have refused to sell to any institution or collector because it is imperative for us to have this for exhibitions here or on one or two occasions in a major exhibition during the summer while the Gallery is closed. However, Mrs. Sheeler decided to release a small collection of paintings, those you saw recently, which Charles had presented to her as a group shortly after his stroke. These are the representations of the first impact and are, despite their small dimensions, among his most important works. During the exhibition we turned down a number of sales as, in this instance too, we felt we should retain some for our various shows, but of course you are welcome to any one you may choose.

I am enclosing biographical notes on Sheeler, indicating among other important facts the retrospective exhibitions held of his work in the past. With his technique, his life production has been very limited, but a major exhibition can certainly be assembled at some future time when you find it convenient. I am sorry we have no duplicate copies of the catalog of his retrospective held at the Museum of Modern Art held in 1939 and several others, but I think we can find one of his most recent retrospectives held at the University of Iowa in 1963. This has an excellent chronology and bibliography. There was also a splendid book written by Constance Rourke in 1938 and, of course, many additional catalogs, etc. The January issue of Art in America had an interesting article relating to his interest in the Shakers, their philosophy and their craft, well illustrated with

January 31, 1964

Mrs. John D. Rockefeller III
1 Beakman Place
New York, New York

Dear Blanchett:

Immediately upon receipt of your letter, I communicated with Miss Watherston and she is complying with your request to expedite the delivery of the Charles Sheeler painting to you - or rather, to the gallery so that I can make arrangements about the frame. It is advisable to wait until completion of the painting as the stretch-er size might be altered by a fraction of an inch and thus create some complications about the frame. In any event, I too will "rush the job" so that you will have the painting in your possession in the very near future.

Miss Watherston has no further use for the photograph and I agree with you that it would be advisable to retain it with your permanent records. Incidentally, Charles Sheeler was delighted that CONVERSATION SKY AND EARTH is now in your collection and asked me to advise you accordingly.

I do hope that you will find time to see the George L. K. Morris exhibition, which I think you will find most interesting. In any event, it is always a great pleasure to see you.

Sincerely yours,

EGH/tm

Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

February 12, 1964

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your letter of February 8, which has arrived in Mr. von Groschwitz' absence. He is in Europe, and will not be returning to this country until early summer. I am forwarding your letter, however, and will let you know what I hear from him.

We have Mr. Power's address in London, and there is a shipment coming from there, so that transportation of the Davis painting from London would be no problem should Mr. Power agree to lend.

I am wondering if you will be open during the last week of June and if there might be a chance of having a new painting by Stuart Davis on hand at that time. I know how his work sells, but we will appreciate receiving a photograph of anything you receive that might be available for the International, and for sale.

With much appreciation, I am

Sincerely yours,

Alice Davis

Secretary for the International

COLBY COLLEGE

WATERVILLE, MAINE

DEPARTMENT OF ART
MIXLER ART AND MUSIC CENTER

January 31, 1964

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

We are in the process of organizing a large exhibition of Maine art in the twentieth century to be held at Colby College during the summer and early fall of this year.

Our Committee of Selection, which includes Goodrich, Art Hayes, Vincent Hartgen, Mr. Carpenter and myself, is in the final stages of choosing those approximately 100 artists to be included in the show.

Earlier I wrote Milch Galleries asking them about the time that David Fredenthal spent in Maine and they were not able to give me very much specific information and suggested that possibly you could be of greater help.

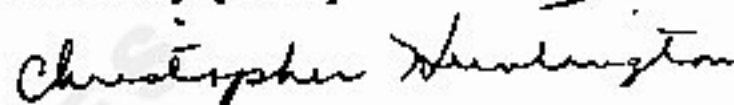
I would like to have some idea of how much time he spent in Maine. Also, Katherine Schmidt has been nominated but I have no information concerning her in our Maine Art Archives except I believe that she was Kuniyoshi's first wife and, therefore, I thought that you might be able to tell me where I can obtain photographs of works that she did in Maine.

Also, we are looking for a first rate Maine painting by Walkowitz and thought that you might be able to help us, and, of course, Miles Spencer is to be included again in this exhibition and I have found a photograph in our Archives of a painting called, "Fish Houses Perkins Cove," credited to Downtown Galleries. Do you still have this painting and would it be available for this forthcoming exhibition. If so, I will make a formal request to borrow it at a later time.

Sorry to trouble you for so much information, but I am sure that since you and your Gallery has become an institution in American Art History that you must be used to this service by now.

I would greatly appreciate hearing from you as soon as possible.

Sincerely yours,



Christopher Huntington
Curator

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February 10, 1964

Mme. N. Griliches
Galerie Coard
36, Avenue Matignon
Paris 8, France

Dear Mme. Griliches:

I was delighted to receive your letter of February 3rd, together with the price list in dollars and am now enclosing our receipt for the paintings we have on consignment. It is too bad that your previous letters confused us so consistently as the Christmas Exhibition was the most logical method for introducing Ottesen to our clientele. Now we will have to wait until we have a group exhibition and perhaps at some future time a one-man show. If you refer to your previous correspondence, you will find that I was justified in being so utterly confused and could do nothing about his work because the prices, as indicated in dollars previously, were completely out of scale for any young artist here or abroad. I will do the best I can from here on.

For your information also, we plan to open the Rattner one-man exhibition on March 3rd. His paintings finally reached us and I am greatly excited by the collection and expect a tremendous response to his new work, which I consider superb. Of course I have no idea when he and his wife will arrive in New York, but hope that they will both be here for the opening party. In any event, the show should be a great success and again I want to tell you how pleased I am that you are planning to come to New York once again. I look forward with great anticipation to your visit. My very best regards.

Sincerely yours,

EGH/tm

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
subscribed after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

INSTITUTE OF CONTEMPORARY ARTS *in The Meridian House*

1630 Crescent Place NW Washington 9 DC HUDSON 3-3230 cable ICONART

4 February 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

This letter is to thank you for your loan to our exhibition of AMERICAN PAINTING— SURVEY 1964 of

Stuart Davis	PUNCH-CARD FLUTTER, NUMBER 3	\$8,500
Ben Shahn	INTEGRATION, SUPREME COURT	6,750

We have continued the insurance value in the above amounts as carried by the Whitney Museum.

Yours sincerely,

Robert Richman

Robert Richman, President

The Downtown Gallery
32 East 51 Street
New York City

February 10, 1964

Mr. Edward B. Henning
Curator of Contemporary Art
The Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106

Dear Mr. Henning:

Thank you for your letter.

As I am contemplating moving from these quarters at the end of March, I would rather not commit myself for the weekend of April 17th at this moment. I should very much like to entertain your group and will let you know within a week or so as to the prospects. It is quite possible that I will remain here much longer than I had planned as the new quarters may not be completed in time. In any event, I will get in touch with you very shortly.

Sincerely yours,

EBH/tr

January 31, 1964

Mr. Van Deren Coke
Director, The Art Gallery
University of New Mexico
Albuquerque, New Mexico

Dear Mr. Coke:

Thank you so much for sending the catalogue of the Asher Collection.

I note that Ben Shahn is included in this group and, in referring to our records, find that we have no photograph in our artists' archives.

If you have a print available, I will be most grateful to you if you will send it to me. If not, can you just get a snapshot so that we may go through our photo books and see whether we have a copy. The fact that it is not dated makes it somewhat difficult to identify and, as I mentioned, a snapshot will be of help in this situation. Many thanks for your cooperation and I hope that your exhibition is a huge success.

Sincerely yours,

EGH/tm



GENERAL CABLE CORPORATION

730 THIRD AVENUE

NEW YORK 17, N. Y.

February 7, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I now have at our offices at 730 Third Avenue, between 45th and 46th Streets, the paintings of which I showed you the photographs recently and which you indicated an interest in seeing.

I will be available February 10th, 11th, 12th, and then will be away until February 24th. Could you please give me a call at YUkon 6-3800 to let me know when it would be convenient for you to see these paintings.

Many thanks for your interest.

Very truly yours,

H. L. Marx, Jr.
H. L. Marx, Jr., Asst. Director
Personnel Relations

ELM:jm
CC: A. L. Fergusson

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figuratie en defiguratie

de menselijke figuur sedert Picasso

64/200
T.1964

Gand, le 10-2-1964

Downtown Gallery
32 East 51th Street
NEW YORK.

Monsieur,

La Ville de Gand organise en son Musée des Beaux-Arts du 10 juillet au 4 octobre une importante exposition internationale sous le titre: "Figuration et défiguration, la figure humaine depuis Picasso".

Cette manifestation comprendra une section de peinture et une section de sculpture. Elle tentera de donner un aperçu des différents aspects de la figuration humaine.

Une sélection a été opérée par un comité dont vous trouverez la composition au verso.

Nous avons déjà pu obtenir le concours de nombreux collectionneurs et musées pour réaliser notre projet.

Nous aimerions également exposer une oeuvre importante, à figuration humaine, de Ben Shahn. Aussi serions-nous très honorés de recevoir en prêt une oeuvre pour notre exposition, ou si vous pouviez nous indiquer une ou plusieurs oeuvres en Europe, ceci pour diminuer les frais.

En cas d'accord de principe nous vous enverrons les documents nécessaires. Entretemps nous aimerions savoir si vous possédez des clichés typographiques en couleurs ou en noir et blanc pour notre catalogue (22 x 22 cm). Il nous serait aussi fort utile de recevoir des photos pour notre service de presse.

Espérant recevoir votre accord, nous vous prions d'agréer, Monsieur, l'expression de nos sentiments très distingués.

Paul EECKHOUT,
Conservateur.

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

February 3, 1964

Mr. Lawrence Schmeckebier
Dean, School of Art
Syracuse University
Syracuse, New York

Dear Mr. Schmeckebier:

It was very kind of you to send us a photograph of the Zorach bronze, but unfortunately it is inappropriate for use in publicity. I am enclosing a photograph of the same figure in stone to indicate how we must present this sculpture for reproduction in the press. Will it be possible to have the bronze photographed in the same manner? We will be glad to pay for the negative and three or four prints. I do hope that this can be arranged.

Thank you for your kindness - and do come to see us soon. It has been a long time since I have had the pleasure of a visit with you.

Sincerely yours,

EGH/tr

After to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

- The Contemporary Arts Center - Eden Park - Cincinnati 6, Ohio -

Jan. 31, 1964

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear John:

At the time of our print sale last spring two of your prints were damaged, and we have yet to settle the claims completely. On September 9, I wrote to Jerry Dodson requesting that he return the Shahn "Blind Botanist" which was damaged to us. As soon as I get this print, we will pay The Downtown Gallery for it. (The amount of \$81.00)

The other print is "Expelled" by Stasack. I will not be able to pay the settlement of this print immediately. It is part of another claim that has not been completed. However, I hope to have this matter clarified soon.

If you would send the Shahn "Blind Botanist" to me as soon as possible, we can get your check to you.

With best wishes,

Sincerely yours,

Allan T. Schooner

February 7, 1964

E. J. Korvette Inc.
575 Fifth Avenue
New York, New York 10017

Gentlemen:

As a courtesy, I am returning this puzzling purchase order, which bears this address but has no association with the name which, incidentally, I can't read, nor can I read any of the other contents. In any event, perhaps you can have it deciphered, but please do not return it to us as there is no one here by the name of Beverlie Kapla--.

Sincerely yours,

BGH/tm



THE TAFT MUSEUM

314 Erie Street Cincinnati 2, Ohio

February 5, 1964

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of January 25th. Under separate cover we are sending you photographs of the exhibition AMERICAN SIGNS AND SYMBOLS as well as a newspaper article and some additional catalogues.

We regret very much the damage to the Flag-pole Eagle. We have reported it to our insurance broker who will have someone contact you within ten days.

All of us who loan works of art realize the risk involved. I should be sorry if this loan would deprive others of enjoying your handsome collection.

Sincerely yours,

Katherine Hanna
Director

KH:dgw

CALIFORNIA PALACE OF THE LEGION OF HONOR

LINCOLN PARK

SAN FRANCISCO 21

CALIFORNIA

THOMAS C. HOWE

Director

Feb. 3, 1964

WILLIAM R. WALLACE

President

Mrs. Edith Greger Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I am glad to learn that you feel reassured about the condition of your "children." The local reviews have been enthusiastic - as was to be expected - and I'll see that the major ones (from the Chronicle and the Examiner) are sent on to you.

Jim Foster whirled through here a week or so ago on his way to the College Art Association meetings in Philadelphia. He did not get out to the museum but expects to be in San Francisco again (on the return journey) and will have a chance at that time to see our presentation of your collection. I think he expected to be in New York after the meetings so it is possible that you have heard from him by the time this letter reaches you.

Best regards,

Tom Howe

Thomas C. Howe
Director

TCH: ea

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 31, 1964

Mrs. S. Allan Jacobs
Fort Wayne Art Museum
1026 West Berry Street
Fort Wayne, Indiana

Dear Mrs. Jacobs:

In going through some of my memos, I find a reference to a selection that you had made during your visit earlier this month and am listing the four paintings which you were then considering - according to this memo.

If you would like to have photographs of these sent on to you with all the pertinent data, I will be very glad to do so. In any event, it was a great pleasure to see you again and I look forward to hearing from you in the near future.

Isami Doi LINGERING MISTS 1962 oil 35x43" \$550.

Tsang Yu-Ho AN ACT OF BALANCE 1963 dsl-painting 30x36" \$900.

DANCE OF THE FISHERMAN 1962 dsl-painting 36x24"
\$750.

Walter Meigs STAND OF BIRCH 1957 oil 48x36" \$750.

Sincerely yours,

EDH/tm

February 12, 1964



Dear Edith,

We were all happy to receive your wonderful letter-- gave us a lift, and spurred us on. Morris was very touched about your concern for him.

Now we are wondering if you will be moving to your new location, and if you will be stopping off in Phoenix in the event that you will be taking a little vacation. We would be so thrilled if you could make it. The show opens Feb. 25. Morris and I are going to go, and Naomi Hirshhorn (Joe's "favorite child") says she may go with us.

Joe is still in Palm Springs. Before he came out, he called me from New York and asked me to find him a place to stay in the Springs. I called about twenty places, and finally he decided on La Quinta, which is a lovely, quiet, expensive place about 20 miles from Palm Springs. I hope he comes into town this weekend, as I hope to sell him a Lundberg and/or a Feitelson. He has expressed an interest in these artists for some time, but he's never seen more than two or three examples. They are now represented in a show of "Early Moderns" at the Long Beach Museum.

Yesterday I took Morris to Dr. Heifetz for his first checkup in a month. Everything was fine, and he will not see him for another six months. Morris looks fine, and is very happy about moving into our duplex. Today's the day my boys David & Cary & a friend who is conveniently 6'4" (of David's) are painting the inside of the apartment. I feel I have a new lease on life as well as the house, and I can hardly wait to get my own paintings and drawings hung.

Morris has started preparatory work on a large oil he has been planning for a long time. He was able to finish only two new pastels for the Phoenix show. The work we chose was from '59-'64, including Sound of Flowers, Death of Christ (never shown before outside of S.F.), and Joe's "The Children's World." Joe says when he has his museum, he may have a Broderson room--depending, of course on how he continues to develop.

Helen Heninger was in the other day. She is very nice, and soon I will take a trip to S.F. (tho not til I come back from Phoenix) as she said she would like to work with us, as she has some ideas for shows. I know she is a good friend of yours.

Feingarten Gallery was robbed last weekend of about \$8000 worth of painting and sculpture. (Maybe we had better get a burglar alarm system)--Adele B. says they are installing one, but I'm afraid they only scare the police away.

*We all send love
Soon*

February 8, 1964

Mr. Gustave von Groschwitz, Director
Department of Fine Arts
Carnegie Institute
Pittsburgh, Pennsylvania

Dear Mr. von Groschwitz:

When you selected the paintings and sculpture for your forthcoming exhibition, you included CONTRANUITIES by Stuart Davis, which as you may recall, was then on exhibition in Canada as part of the Dunn Exhibition. It was forwarded to The Tate Gallery together with the rest of the exhibit. While there, the painting was purchased by Mr. E. J. Power, who may agree to lend it for the Carnegie show. Since you no doubt will be having other works of art shipped from London, perhaps the arrangement would be feasible. I don't have the address of E. J. Power, but he can be reached in care of Robert Fraser Gallery Ltd. at 69 Duke Street, Grosvenor Square, London W. 1.

On the other hand, if you would prefer a substitution, I shall be glad to send you several photographs of paintings which may be available. We have nothing available at the gallery other than one small painting, as all of Davis's recent work has been sold, but we can recommend several owned in New York, which I'm sure will be made available. Won't you please let me know.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both writer and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

BOARD OF EDUCATION, CITY OF NEW YORK
 SOUTHERLAND JUNIOR HIGH SCHOOL
 490 HUDSON STREET
 NEW YORK 14, N. Y.

SUZETTE BURNS
 PRINCIPAL

LEONORE GARFUNKEL
 STUART K. HERBST
 ASSISTANTS TO PRINCIPAL

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2/4/64
 Dear Mrs. Halpern -

Am writing on school stationery because the idea just hit me & I can't wait to get home to correspond with you -

My friend and I are looking about for a site for a gallery on the North Shore of Long Island. We are both former art students with some business experience & can also raise some money. But there are many things we don't know - and we know that you've pioneered many art concepts (for one in particular - letting me pay off the glorious Shalom drawing - "Love & Joy"). Should we handle drawings, graphics exclusively, some oils, how?

Forgive my boldness but would it be possible to seek your help - can we do anything through you Smith, etc. etc.

Sincerely,
 Joseph Shalom

Write to
Joseph Gross

CONSULTANT IN COMMUNITY PLANNING

Jackson 8-7989

507 Atlanta Federal Savings Building

Atlanta 3, Georgia

Reply to: 1196 Converse Drive NE Atlanta 24 Ga.

February 9, 1964

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Miss Halpert:

I am writing to you at the suggestion of Judith Alexander who owns the New Arts Gallery here.

I am interested in discovering what the market is for a work of Abraham Walkowitz. It is a pastel head of a woman done in 1904, about 9" x 12" in size. I realize this is rather meager information for you to go on but perhaps you could give me some information nevertheless. Could you tell me if there is a dealer or dealers who are particularly interested in the work of Walkowitz? Would you be interested in handling the piece yourself?

In any event I will appreciate knowing what you may be able to advise me.

Sincerely yours,

Joseph Gross
Joseph Gross

Za Brestan

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PLINT INSTITUTE OF ARTS
DE WATERS ART CENTER
DR. G. STUART HODGE, DIRECTOR

February 7, 1964

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York City, New York

Dear Mrs. Halpert:

We would like to borrow the following paintings for our major '63-'64 exhibition: "The Coming of Color", sponsored by Fisher Body and scheduled April 2-30, 1964. Hahn Bros. would pick up the works on March 25th and return them May 1st. We would handle all shipping expenses and wall-to-wall insurance.

The paintings we would like to borrow are as follows:

Abraham Rattner - "Gargoyles in Flames"
Yasuo Kuniyoshi - "My Fate is in Your Hands"
John Marin - "Morning Scene - Sea & Ledges"

It was a pleasure seeing you again and I hope we may have your cooperation once again. I will try my luck with a Stuart Davis as you suggested.

Sincerely,

G. Stuart Hodge
G. Stuart Hodge
Director

GSH:db

CP. I believe you indicated having a Max Weber as well - one that would be extra useful.

regarding sales transactions,
obtaining written permission
involved. If it cannot be
such whether an artist or
need that the information
the date of sale.

February 10, 1964

Mr. Addison Franklin Page, Director
The J. B. Speed Art Museum
2035 South Third Street
Louisville 8, Kentucky

Dear Mr. Page:

I am very sorry indeed that I gave you cause for concern. Please ignore the sales invoice and consider it as part of the overall consignment. I was led to believe that you purchased the first items and were considering the two that I showed to you. However, please relax and return any items which do not pass your Accessions Committee. All is forgiven at this end and I hope this will work both ways.

Again, I want to tell you how pleased I was to see you and of course I hope that you can retain the paintings which please you the most. You might tell your committee that these will be difficult to come upon in the future as in each instance the selection is becoming smaller and smaller.

Have fun at the meeting. Best regards,

Sincerely yours,

EGH/tm

THE DES MOINES ART CENTER

ACKNOWLEDGES WITH APPRECIATION THE *loan* OF

FROM

FOR

*Butcher's Sign, Whop's Patent and
Peacock, Timm's sign
to Edith Gregor Halpern's collection
Signs of the Times exhibition*

THOMAS S. TIBBS
DIRECTOR

TELEGRAM 2/5/64

JOSEPH FRASER, DIRECTOR
PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STREETS
PHILADELPHIA, PENNSYLVANIA.

PLEASE RESCIND INSTRUCTIONS. STOP. SHIP DAVIS NEW YORK.

EDITH G. HALPERT, DOWNTOWN GALLERY

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HERMAN J. ENGEL - 203 West 90 Street - New York 24, N. Y. - ENdicott 2-1608

February 4, 1964

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Miss Halpert:

I believe you already know about the film which Zina Voynow, Peter Robinson, and I are making about Jack Levine, and about our interest in shooting King Saul. I have written to a former associate of mine to get someone in the San Francisco area to do this shooting for us, and expect to hear from him shortly.

As I understand it, you are in touch with Mr. Thomas Howe, who has the painting. Do we have, or can we get, his permission to photograph it? It will be fairly simple, and will not take very long.

If Mr. Howe is agreeable, whom should our photographer contact?

Thank you so much for your help.

Sincerely,

Herman J. Engel

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 7, 1964

Mrs. Max Wasserman
52 Malia Terrace
Chestnut Hill, Massachusetts

Dear Mrs. Wasserman:

I thought I would write to explain the delay in shipping the Marin painting to you. Our framer could not obtain the right tone of linen which we insisted on using for the Marin and he called us yesterday to advise us that he finally had located a small bolt of it which he will tuck away for our use. We should have the job completed by the middle of next week and will send the painting to you.

It occurred to me that Mr. Wasserman might like to have the other painting which he admired sent along for consideration in the same shipment. If so, won't you please let me know. In any event, yours will be sent on as quickly as we can manage.

It was a great pleasure seeing you and I hope you will pay us a visit soon again.

Sincerely yours,

EOH/ta

4A.) THE COVE, painted in 1923 is owned by The Newark Museum and is now exhibited at The Whitney Museum in the exhibition "Maine and Its Artists". There are two others, sold so many years ago that I doubt whether I can trace the owners:

PERKINS COVE 1923 Oil - Mrs. Frances Robbins

PERKINS COVE FISH HOUSES 1925 Oil - Mr. Ernest Perry

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

32

February 1, 1964

Department of Buildings
City of New York
Municipal Building
New York, New York 10007

Gentlemen:

Your form 80 has just been referred to me and I want to apologize for the delay involved in forwarding this form to our previous agent, who returned it to me. The check is now enclosed and I again express my regret for the delay.

As I had planned to sell the building about two years ago, I gradually permitted all the tenants to move when they desired, without replacing them, knowing that it would be easier to dispose of the building untenanted. Also, I decided as of November 1963, with only one tenant remaining, to dismiss the agent who took care of this building - L. M. Schwarzkopf Inc. at 110 East 42nd Street. Meanwhile, I am waiting for the closing of the sale to be effected about March 31st, pursuant to the agreement made with the Archdiocese of New York, with whom a contract of sale was signed by the 32 East 51 Street Corporation on August 23rd. Consequently, I did not know that it was necessary for me to fill in the form and frankly did not know how this matter was to be handled, since it was always attended to by the previous agent.

I trust that you will understand the reason for the delay, due as you can gather, to my inexperience in this field. Many thanks for your courtesy.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

appm

- S -

February 3, 1964

February 3, 1964

Mr. William Lane
Helman Street
Lanenberg, Massachusetts

Dear Bill:

I took some time out today and finally came across the memorandum in connection with the Hilla Rebay case.

If you wish to refer this data to your Internal Revenue, the information is given below.

T. C. Memo. 1963-42

TAX COURT OF THE UNITED STATES

HILLA REBAY, Petitioner, v. COMMISSIONER OF INTERNAL REVENUE,
Respondent

Docket Nos. 94715, 95326. Filed February 18, 1963.

The Judge's name was Rasm and the three witnesses appointed by the Department of Internal Revenue were - alphabetically: Edith G. Halpert, Sidney Janis, and Daniel Johnson. At the last moment Janis was replaced by Gene Thaw, as the former's wife was desperately ill and he had to remain at the hospital.

I am sure that your man can get a copy of this memo as each of the witnesses received one and the newspapers carried the entire story in great detail. Consequently, I felt justified in sending this to you as it is in the public domain.

I am sorry that I may have sounded somewhat irritable in talking with you about the various details required, but if you knew how much of this I get daily and how much time we have to devote to the matter, requiring hours of evening work for the gallery business, you would understand. Within the next week or two, when I get a breathing spell, I intend to write to the Commissioner, requesting that a set of rulings be printed for distribution among the various agents handling reports containing art gift deductions, similar to the printed information they have on gifts of real estate, securities, jewelry, etc.

However, it was great, great pleasure for me to see you and Sandy and to witness the beautiful rapport, and the complete absence of tension. I am very happy about it and wish both of you could come to New York more often to snap up my spirits.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 3, 1964

Mr. A. F. Page, Director
J. B. Speed Art Museum
2035 South Third Street
Louisville 8, Kentucky

Dear Mr. Page:

I am enclosing our invoice for the three selections on which you decided, together with the consignment invoice for the two paintings you wished to have sent on approval.

It was so nice to see you again and I do hope that you will stop by the gallery when you are again in New York.

Sincerely yours,

EGH/tm

Can't recall the date
It's of a marble ~~statue~~
bust of Shakespeare
plus books etc. I
can't seem to find it
mentioned in "After
the Hunt".

This exhibition
is open until Saturday
There are several
Copies and quite a
few Petros.

Regards
Harold Hays.

P.L. No luck with
the other relief yet.

February 7, 1964

Mrs. Raymond D. Husher
4701 Miron Drive
Dallas 20, Texas

Dear Patsy:

The two Marins arrived today and, while we are happy to have them in the gallery, I regret that you had to disappoint the children by returning the seascape.

I am enclosing two invoices - one representing the credit of the figure I quoted and the other the purchase of the replacement.

When you are next in town, I will have both a Davis and a Kuniyoshi tucked away for you. Come up soon again and see these as well as some other goodies I have in mind.

Happy Mothers' Day and best regards to Ray.

Sincerely yours,

EOH/tm

February 10, 1964

Mr. William H. Gerdts
Curator of Paintings and Sculpture
The Newark Museum
49 Washington Street
Newark, New Jersey 07101

Dear Mr. Gerdts:

Thank you for sending us the announcement of the Newark Museum's
Triennial Exhibition of Work by New Jersey Artists.

While both John Marin and Ben Shahn would be eligible, we have
a long-standing policy of sending works of art only to invita-
tional exhibitions and have submitted to no juries during the
past fifteen or twenty years. Much as we should like to coope-
rate, we cannot set a new precedent and I thought I'd let you
know accordingly.

Sincerely yours,

EOH/ts

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also on line
some one else

Albright-Knox Art Gallery
Buffalo 22, New York

Feb. 5, 1964

Mrs. Edith Gregor Halpert
The Downtwon Gallery
32 East 51 St.
New York, N. Y. 10022

Dear Mrs. Halpert:

Thank you very much for your letter of
Jan. 25, concerning the painting Spring #1, by William Zorach.

Your instructions have been noted. The
entire collection will be returned to New York directly after
the showing here. Therefore, I think you will receive it almost
as quickly as though it were shipped seperately.

The exhibition has been very favorably
received. I think this is partly due to the fact that Buffalo
is interested in modern art and therefore in an exhibition which
surveys the roots of the movement in America, and partly due to
the association with the Armory Show which received so much at-
tention last year.

Sincerely yours,

Robert Doty

Robert M. Doty
Assistant to the Director

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may be published 60 years after the date of sale.

LINDEN & DEUTSCH
597 FIFTH AVENUE
NEW YORK 17

BELLA L. LINDEN
ALVIN DEUTSCH
DAVID BLASBAND

PLAZA 8-2110

February 10, 1964


Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Enclosed is a check in the amount of \$500 on account of moneys due. As I told you on the phone this morning, I would appreciate it very much if you consolidated all the purchase prices of all paintings that we bought and credited my two payments on account to the total amount due. To facilitate your bookkeeper's search, I have reference to two George L. K. Morris paintings, one Doi, the Mitchell Siporin, the Broderson and the Zerbe.

Hope this does not inconvenience your accounting system too much.

Warmest regards,


Bella L. Linden

BLL:MAB
Enc.

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DEPARTMENT OF

ART

College of Fine and Applied Arts

University of Illinois, Urbana

Champaign, Ill.

61822

February 6, 1964

Mr. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mr. Halpert:

Thank you very much for your courtesy and for the very successful help extended to me in locating interesting examples for my book. I have written to the various owners and hope to hear from them soon. You Dove, Out of the Window is the last work on my list. Could I have a black and white glossy print of it and permission to reproduce it in The Window in Art?

It was a great pleasure meeting you, looking at your files and, last not least, viewing the exhibition. I only wish I would have had more time to spend in the gallery.

Expressing again my gratitude,

Sincerely yours,

Carla Gottlieb
Carla Gottlieb
Associate Professor of Art

*Photo ordered
2/10/64
J.M.*

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Power of Attorney

KNOW ALL MEN BY THESE PRESENTS:

That I, Edith G. Halpert
of 32 East 51st Street, New York, N. Y., hereby make,
constitute, and appoint Herman C. Biegel and John M. Skilling, Jr.,

1200 Eighteenth Street, N. W., City of Washington 6, District of Columbia, and Vincent H. Maloney,
655 Madison Avenue, New York, N. Y. 10021

their agents and associates, my true and lawful
attorneys, to appear and represent me before the Treasury Department of the United States, or any
Department or official of the United States Government, in connection with a request for a ruling on
the income, gift and estate tax consequences of gifts of paintings,
sculptures and other art objects to the Corcoran Gallery of Art

I further give and grant to each of said attorneys full power and authority to do all acts and
everything requisite or needful to be done in connection with such matters; and more specifically, but
without limiting the foregoing, to substitute attorneys and agents subsequent to the date hereof and
prior to any revocation hereof, and to delegate and revoke the authority herein granted; to sign, verify,
execute, and file closing agreements, or any other papers and documents in connection with such matters;
and I hereby ratify and confirm as good and effectual, at law or in equity, all that my said attorneys,
their agents, associates, or substitutes may lawfully and legally do by virtue hereof.

Any and all powers of attorney heretofore executed in connection with the above matters are
hereby revoked.

It is hereby requested that all communications regarding any matter in which the said attorneys
are hereby authorized to act be addressed to Herman C. Biegel
1200 Eighteenth Street, N. W., Washington 6, District of Columbia.

IN WITNESS WHEREOF, I have hereunto set my hand this 3rd day of February, 1961

Edith G. Halpert

I hereby certify that I am enrolled to practice before the Internal
Revenue Service.

Vincent H. Maloney

On this _____ day of _____, 195____, before me, a Notary Public in and for said

_____, personally appeared _____
to me known to be the person described in the foregoing instrument, and acknowledged to me that he
executed the same.

IN WITNESS WHEREOF, I have hereunto set my hand and official seal at _____
_____, the day and year last aforesaid.

[SEAL]

Notary Public

My commission expires _____

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from both artist and purchaser involved. If it cannot be
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ERNEST BROWN & PHILLIPS LTD

DIRECTORS:
OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS B. BROWN
E. C. PHILLIPS

THE LEICESTER GALLERIES

4 AUDLEY SQUARE

LONDON W1

TELEPHONE: MAYFAIR 1139 . TELEGRAMS: AUDAX AUDLEY LONDON . CABLES: AUDAX LONDON W1

PLP/HH

30th January, 1964

Mrs. Edith Halpert,
The Downtown Gallery,
32, East 51st Street,
New York City, U.S.A.

Dear Mrs. Halpert,

I was delighted to hear from Nicholas Brown, when he returned from his visit to New York, that all is fixed for the Ben Shahn show in June. We count much on this project, which as you know has had to be abandoned several times in the past.

I have mentioned the exhibition to a number of people here and all have been most excited. There are a number of critics who will do special features in the art magazines so that it would not be a bad idea to have a number of photographs over for reproduction purposes as soon as you know what works we will be having.

I think you will have already had the exact dates of the exhibition but just in case you have not they are as follows, Private View 9th June (we will be physically hanging on 4th June), closing date 2nd July. Of course our printers require two to three weeks in advance of the opening to print the catalogue.

I had a letter the other day from a friend called Peter Shaffer, the playwright, about another of your painters Abe Rattner, who I gather is showing with you in March. Apparently he has some paintings in Paris but it would have been impossible for us to do anything about a show at such short notice. When Nick is next over, perhaps he could have a look at his work. I remember him well as an etcher just after the war when we had a number of prints from Bill Hayter.

I shall look forward to hearing from you shortly. Would you kindly give my best regards to Ben Shahn, who I met when he was over here some years ago.

Yours sincerely,

Patrick L. Phillips

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340

February 5, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Once again I expect to bring a group of collectors to
New York. This year we will come the weekend of April 17. I
intend to give them a mimeographed list of galleries to visit
with, if possible, an indication of exhibitions that will be on
at the time. Could you let me know what your schedule calls for
at that time?

With kindest personal regards, I am

Sincerely yours,

Edward B. Henning
Edward B. Henning
Curator of Contemporary Art

ebh:aw

February 10, 1964

Mr. Henry Schnakenberg
Taunton District
Newtown, Connecticut

Dear Henry:

It was good to hear from you. I have been so overwhelmed with work this season that I have not had an opportunity to visit my Newtown house or anyone else in the area. I hope, however, to spend the George Washington weekend in Bridgewater and will certainly come down to see the old house and perhaps we can get together at that time.

Much as I would like to be of assistance to you, the Department of Internal Revenue has a new ruling requiring that all valuations of works of art clear through the Art Dealers Association, with the exception of items appraised at less than \$500., which can be handled directly by an individual dealer. However, in each instance the appraisal must be accompanied by photographs of the works of art and therefore I would suggest that you send the latter to me, together with the routine information, including the title, size and exact medium. While I remember these, I cannot be sure of the above. I must supply all this information in my appraisal, which will eventually have to clear through the Department of Internal Revenue. The date of the work of art must also be included. As you gather, life is becoming more and more complicated in the art world.

I wish that I could see the weathervane exhibition and if it is still on the latter part of this month I might get a chance to take a peek. It was fun seeing the reproductions in the Newtown Bee to which I subscribe all year in order to keep up with the activities in my home town.

Don't you ever get to New York? I should love to see you. Very best regards.

Sincerely yours,

SGH/tm

CALIFORNIA PALACE OF THE LEGION OF HONOR

LINCOLN PARK

SAN FRANCISCO 21

CALIFORNIA

THOMAS C. HOWE

Director

Feb. 11, 1964

WILLIAM R. WALLACE

President

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

At Mr. Howe's request I send you the two major reviews of the exhibition of your collection, Mr. Frankenstein's from the San Francisco Chronicle of Jan. 19, 1964 and Mr. Fried's from the San Francisco Examiner of February 9, 1964. Also enclosed are installation photographs of the show.

Sincerely,

Earl Anderson
Earl Anderson
Assistant to
the Director

Encl. var.

p. s. Our Jack Levine is entitled Woodstock
Pastorale and measures 25 x 31. We know
nothing about King Schelomo.

E. A.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

February 12, 1964


Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I'm going to be in town on the 18th for several days, and I would very much like to see you sometime during my visit. I will try to call you first.

Looking forward to seeing you again, with kindest regards, I am,

Sincerely,


Tracy Atkinson
Director

TA:mh

MADISON SQUARE GARDEN

20th annual national antiques show

FEBRUARY 26 TO MARCH 5, 1964

EXECUTIVE OFFICES: 97 DUANE STREET, NEW YORK 7 -- BEEKMAN 3-6010

February 3, 1964

Blue to Louisa
ATFA
yellow

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

You are indeed amongst many others in the Children's Exhibit. This exhibit will have, we expect, pictures from Newhouse Gallery, Avis and Rockwell Gardiner, Ralph Meyer and about a half-dozen others.

Of course, we look forward to having you represented in this special exhibit.

Sincerely yours,

NATIONAL ANTIQUES SHOW INC.

N. H. Mager
N. H. Mager,
Director

NHM/sb

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February 1, 1964

Associated Hospital Service of New York
80 Lexington Avenue
New York, New York 10016

Gentlemen:

I can't quite understand your follow-up system. During the past two or three weeks, you have received two letters from The Downtown Gallery, as well as a check for the sum due.

If you will refer to your files, you will find that I have asked for a duplicate bill since the original could not be located and finally, when I received your cancellation threat, which listed the amount payable, a check was mailed promptly.

Now, quite a good many days later, I received another notice - this time regarding your reopening schedule.

May I ask that you get this matter straightened out, so that it will not be necessary for me to continue dictating letters and having them typed up so frequently. In all these years, as members, we have paid our bills promptly and, as I recall, only one of the members of the organization made application for refund of hospital and medical bills. Thus, I think we are an excellent account for you and should be treated with greater courtesy than we have received. I'm sorry that I have to send this cross letter, but my patience is giving out.

I should be grateful for a reply at the earliest convenience. Thank you for your courtesy.

Sincerely yours,

EGH/tm

The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

February 7, 1964

METROPOLITAN 8-3211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thanks so very much for seeing me the other day -- it was lots of fun talking with you. Would you also convey to Albert my compliments on his rather unique achievement of bacon and eggs and bagels. Needless to say I could not return to your Gallery during the time that remained to me in New York.

If there is anything that I can say on behalf of Joe Fulton I would be glad to put my thoughts on paper for what that is worth.

With kindest regards.

Cordially,

Don

Donelson F. Hoopes
Curator

DFH:dva

ingenue THE MAGAZINE
ingenue FOR TEEN-AGE GIRLS
ingenue DELL PUBLISHING CO., INC.
ingenue 750 THIRD AVENUE, NEW YORK 17, N. Y.
ingenue YUkon 6-6300

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 5, 1964

Miss Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

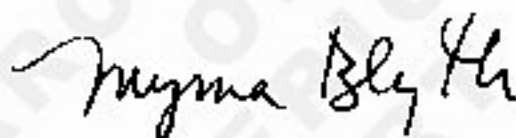
Dear Miss Halpert:

Each month in Ingenue Magazine we reproduce in full color a painting by a noted artist. In recent issues we have used paintings by Matisse, Soyer and Grosz. In our May issue we would like to use a painting by Ben Shahn. We would also like to write an article about Mr. Shahn or have an interview with him.

Since, I know, you are Mr. Shahn's dealer and have a large collection of Mr. Shahn's works in your gallery, I would hope that one of these paintings would suit our needs.

I will call you to discuss this matter further. We are so looking forward to having one of Mr. Shahn's paintings in our magazine.

Sincerely,



Myrna Blyth
Associate Editor

DONALD K. SMITH
LEE N. JOHNSON
DOUGLAS THORNSJO
GARY E. PERSIAN

THORNSJO, SMITH & JOHNSON

FIRST NATIONAL BANK BUILDING
MINNEAPOLIS 2, MINNESOTA

TELEPHONE
612-336-8793

February 3, 1964

AFA

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

It's always better to talk to you late than not at all. I think all I could say about Sara Jane and Boy with Book is that the present owners would like to receive as nearly as possible the amount that was paid for the pictures. I think the appropriate device would be for you to provide a firm bid with this objective in mind and then see whether the new owners would be willing to accept same. Let me stress that timing is essential. I believe that if a reasonable offer is received in the immediate future, it would have a much better chance of being accepted than if the offer is delayed by even as much as a few weeks.

Sincerely,

Douglas Thornsjo

Douglas Thornsjo

DT:caj

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ST. ARMANDS GALLERY

302 JOHN KINGLING BLVD., SARASOTA, FLORIDA

Feb. 8, 1964

Dear Mrs. Halpert,

Our account has been brought up to
date, and there is no open balance now. -
I'm afraid this "Lute & Molecules" is still
unsold and will be returned this week.

Thank you for your cooperation.

Sincerely,

Dr. Schwab

St. Armands Gallery

P.S. - one other opportunity for sale
exists - we will know by Wed. AM.
- if this fails, mine will be
returned Wed. P.M.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
art dealer is living, it can be assumed that the information
may be published 60 years after the date of sale.



The Downtown Gallery
32 East 51 Street
New York 22
New York

February 3, 1964

Mr. William Lane
Holman Street
Lanenberg, Massachusetts

Dear Bill:

I took some time out today and finally came across the memorandum in connection with the Hilla Rebay case.

If you wish to refer this data to your Internal Revenue, the information is given below.

T. C. Memo. 1963-42

TAX COURT OF THE UNITED STATES

HILLA REBAY, Petitioner, v. COMMISSIONER OF INTERNAL REVENUE,
Respondent

Docket Nos. 94715, 95326. Filed February 18, 1963.

The Judge's name was Raum and the three witnesses appointed by the Department of Internal Revenue were - alphabetically: Edith G. Halpert, Sidney Janis, and Daniel Johnson. At the last moment Janis was replaced by Gene Thaw, as the former's wife was desperately ill and he had to remain at the hospital.

I am sure that your man can get a copy of this memo as each of the witnesses received one and the newspapers carried the entire story in great detail. Consequently, I felt justified in sending this to you as it is in the public domain.

I am sorry that I may have sounded somewhat irritable in talking with you about the various details required, but if you knew how much of this I get daily and how much time we have to devote to the matter, requiring hours of evening work for the gallery business, you would understand. Within the next week or two, when I get a breathing spell, I intend to write to the Commissioner, requesting that a set of rulings be printed for distribution among the various agents handling reports containing art gift deductions, similar to the printed information they have on gifts of real estate, securities, jewelry, etc.

However, it was great, great pleasure for me to see you and Sandy and to witness the beautiful rapport, and the complete absence of tension. I am very happy about it and wish both of you could come to New York more often to snap up my spirits.

CONTEMPORARY ARTS ASSOCIATION • 8945 FANNIN STREET • HOUSTON 25, TEXAS

February 12, 1964

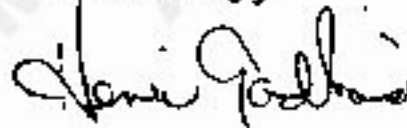
Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Mr. de Menil will lend us his Stuart Davis "Cigarette Paper", 1921, water color on canvas, 19" x 14", for our "Three Ages" exhibition. I am certain that Mr. Straus will also lend paintings from his collection.

Will you be able to ship the paintings from New York to arrive in Houston by February 29th at the latest?

Sincerely,



Henri Gadbois
Chairman, "Three Ages"

HG/bjs

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

January 31, 1964

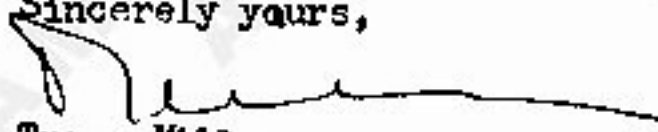
Mrs. John F. Reynders
19 Metcalf Street
Worcester, Massachusetts

Dear Mrs. Reynders:

Mrs. Halpert has asked me to tell you that she will be happy to cooperate with you in connection with the prints for your exhibition and that she will expect you on Tuesday morning, February 18th. For your information, our commission is 10%.

We will look forward to seeing you.

Sincerely yours,


Tracy Miller,
Secretary to Mrs. Halpert

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January 31, 1964

Mr. Graham Porter
Commerce Trust Company
Kansas City 41, Missouri

Dear Mr. Porter:

I am very pleased to learn that your committee has decided to acquire MOTHER AND CHILD by William Zorach. The artist has arranged to have the bronze cast made in a matte finish and I can advise you shortly about the delivery date.

Meanwhile, I am enclosing a biography which provides considerable information, including a selection of the publications which will furnish much additional material for publicity. If there is any further information you desire, please advise me.

I was also requested to send you an invoice, which may, of course, be held until delivery of the sculpture to whatever address you specify.

Sincerely yours,

EGH/tm



1432 Franklin Street
OAKLAND 12, CALIFORNIA
Telephone GLendale 1-3947

February 4, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

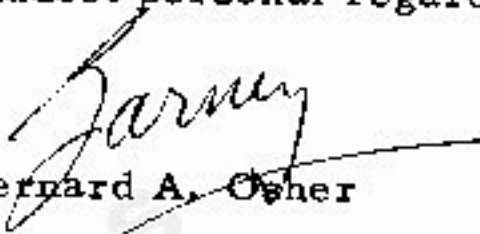
I have seen your collection not once but twice within the past ten days and whatever superlatives I could use you have no doubt heard before. I was especially impressed by the Jack Levines and a bit distraught that I did not have a chance to buy one prior to your making up this collection but I am going to be back in New York the first week in April and I just want to remind you that you promised me the first offering of one that you were going to put up for sale.

The whole Edith Gregor Halpert collection presents a fine cross section of American art, truly representative. If they will not put up a building for you in Washington, D. C., to house this collection, I will certainly build one for you back in Maine. That is a promise, so if they give you any trouble please threaten them that you have other places where you can donate these works of art.

I am enclosing your passbook, as well as a signature card, which should be signed and returned to me in the enclosed envelope. Needless to say, your deposit is very much appreciated and I can assure you that you have made a very safe and profitable investment.

Within the near future, I will drop in and thank you in person, as well as to purchase some additional art for a new building we are in the process of putting up.

Kindest personal regards,


Bernard A. Osher

BAO:eck
Encls.

GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 25.000 F

36, AVENUE MATHIGNON
PARIS 8^e

TÉL. : ELY. 28-18

R. C. SEINE 27 810.808

10th, February 1964.

Mrs. E. Halpert
Down Town Gallery
32 E. 51st Street,
New York, N.Y..

Dear Mrs. Halpert,

Just a little note to let you know that for family reasons our painter Ottesen is making a short trip to the United States.

I can not hide the fact that I am delighted that he is returning to the source, so to speak, of his origin. He will visit you at my request, and I hope you will receive him warmly, as you received me. Honestly, he needs it!

I have seen the Rattners and we have tentatively set October as the date for his exhibition at the Gallery Coard, pending, of course, your agreement and various other details which we can work out upon my arrival in New York in the near future.

With my very kindest regards,

N. Grilichess
(N. Grilichess)

NG/am

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

unusual interest in the work of the artist, and it is not
likely that any other artist would be so interested in his
work. There are two other artists who are interested in his
work, but I do not know their names.

enclosed for you are two copies of the book

February 10, 1964

Very truly yours,
Niles Spencer

Mr. Christopher Huntington, Curator
Bixler Art and Music Center
Colby College
Waterville, Maine

Dear Mr. Huntington:

In reply to your letter of January 31st, I can give you the
following information.

- 1.) As far as I know, David Fredenthal spent four or five
days in Maine and this was on a trip he took with me
when I visited John Marin Sr. shortly before he died.
He did not paint there, but merely enjoyed seeing the
several museums en route and visiting Marin's
- 2.) Katherine Schmidt, during her marriage to Kuniyoshi,
spent several summers in Ogunquit, but I think it would
be best to write to her directly, as she has no associa-
tion with the gallery any longer. She was on the roster
a great many years ago and we have no photographic rec-
ords in our possession.
- 3.) I'm afraid that I can give you no information whatsoever
about Walkowitz and would suggest that you write to the
Zabriskie Gallery at 36 East 61st Street, New York, which
held a show of his work a few years ago.
- 4.) While Niles Spencer - N, not M - is and has been on our
permanent roster, we have only three unsold paintings in
our possession at the present time. This does not include
FISH HOUSES PERKINS COVE, but I am listing below the names
of owners of paintings produced in Maine recorded in our
files.

Yes, Indeed, I know very well that we are considered the source
of information throughout the country, but I must confess that
we don't know everything. I'm sorry I can be of so little help.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

102
January 11, 1964

Mr. John H. Walters Jr.
19 Oakland Street
Lexington 73, Massachusetts

Dear Mr. Walters:

I am so sorry that my reply to your very kind letter has been delayed. Zorach had withdrawn the sculpture RECLINING CAT from sale some time ago and it was not until today that I could reach him - on his return from a short holiday.-

During our conversation, he decided finally to relinquish it and the price for this original stone carving is \$4000. At the moment, it is en route to The Whitney Museum, which has arranged for the "Maine" exhibition, but if you are interested in acquiring this outstanding example of Zorach's work, we can notify the Whitney registrar that it be marked sold - and can deliver it to you when the exhibition closes. At the moment, I am not quite certain of the final dispersal date, but will let you know accordingly on receipt of your reply.

Thank you for your patience.

Sincerely yours,

EOH/tm

February 8, 1964

Mr. Robert Richman, President
Institute of Contemporary Arts
1630 Crescent Place, N. W.
Washington 9, D. C.

Dear Mr. Richman:

After several telephone conversations and letters, the two paintings you requested were included in the Whitney shipment to you. A consignment invoice is enclosed.

X However, based on your suggestion that these may be withdrawn earlier than the closing date of March 20th, I convinced the two other institutions which had expected the Davis and the Shahn to be a bit patient. Do you think that the Shahn can be shipped directly from Washington to the Des Moines Art Center, Des Moines, Iowa, on about March 1st? I will let you know about the Davis subsequently. Many thanks for your cooperation.

Sincerely yours,

BMH/ta

P.S. As I mentioned previously, the Shahn is not for sale and is marked accordingly on the invoice.

J. F. DAMMANN
COUNSEL

WILLIAM B. MCILVAINE
BENJAMIN H. WEISSBROD
CALVIN F. BELFRIDGE
KENNETH F. MONTGOMERY
W. PHILO GILBERT
JOHN P. WILSON, JR.
WILLIAM S. BOOMAN
SHELDON LEE
CHARLES W. BOAND
CLARENCE E. FOX
JAMES W. CLOSE
WM. R. DICKINSON, JR.
GEORGE E. HALE
THOMAS F. O'BRAHNTY, JR.
F. A. REICHELDERFER
KENT CHANDLER, JR.
DAVID G. CLARKE
GEORGE W. THOMPSON

SIDNEY K. JACKSON
STEPHEN L. SEFTENBERG
JOHN E. MOOREVER, JR.
S. JOHN TEMPLETON
VERNON T. SQUIRES
PAUL S. GERDING
KELVYN H. LAWRENCE
GORDON WILSON
DAVID L. HANSON

WILSON & MCILVAINE

120 WEST ADAMS STREET

CHICAGO 3

February 10, 1964

JOHN P. WILSON (1887-1923)
WILLIAM B. MCILVAINE (1888-1943)

TELEPHONE
ANDOVER 3-1212

CABLE ADDRESS
WILVAINE

STUART B. PALMER
OFFICE MANAGER

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

On January 29, 1964, we sent to you a proposed contract between The Downtown Gallery and Monique Storrs Booz. Because we have not yet heard from you in connection therewith, we write to ascertain that the contract indeed reached your office.

At your convenience we are, of course, interested in any comments you might have.

Yours very truly,

WILSON & MCILVAINE

By

David L. Hanson

DLH:mlb

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February 3, 1964

Mr. Phil Kaplan
299 West 12th Street
New York, New York

Dear Mr. Kaplan:

Once again our accountant has called my attention to the fact that you have continued to ignore letters, statements, etc. in relation to your purchase of a painting by Ben Norris exactly four years ago. He insists that I have a collection agency follow through. This will be embarrassing for you, I am sure and will be costly for me and it seems logical that you would prefer to make the payment instead. After all, there is no reason why I should present you with a painting for which I had to pay. I will be perfectly happy to have it returned to me and, unless I hear from you within the next ten days, I will take action. For your information, this is the first experience we have had in the 30-odd years of running the gallery, but at this point, I refuse to wait any longer. This letter is being sent to you via registered mail with a return receipt requested.

Sincerely yours,

EGH/tm

January 31, 1964

Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Attention: Registrar

Dear Sir:

In referring to our consignment records, I find that on June 21st, we consigned to you a painting by Stephen Greene entitled PERFORMANCE. I believe that the plans were to forward the painting after the one-man show closed at your gallery on October 20th, 1963. However, we have no record of the museum on the circuit and would very much like to know where it was forwarded from Des Moines - and if you know the rest of the circuit, we would be most grateful for the complete information regarding this painting and the date we may expect its return to the gallery.

Many thanks for your courtesy in replying.

Sincerely yours,

EDH/tm

Box
↓

THE WALL STREET JOURNAL

BERNARD KILGORE
President

February 11, 1964

Mrs. Edith Halpert
32 East 51 Street
New York, N. Y.

Dear Mrs. Halpert:

Mr. Kilgore mentioned this morning his conversation with you last evening and your interest in seeing a piece which appeared in The Wall Street Journal about businesses buying art pieces and collections.

I think the attached is the piece you were interested in seeing. If it isn't, we'll have our library doing some research on the project.

Very truly yours,

William McSherry
William McSherry
Secretary

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
FREDERICK M. MINTZ
RONALD GREENBERG

598 MADISON AVENUE
NEW YORK 22, N. Y.
PLAZA 8-2700

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February 3, 1964.

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, N.Y.

Dear Edith:-

I have read the proposed Powers of Attorney sent to you by Mr. Maloney. They appear to be in order since they are limited to matters in connection with a request for a ruling.

I would suggest that your letter transmitting the signed Powers to Mr. Maloney should state that it is your understanding that in signing the Powers, you are not undertaking any obligation as to payment of any fees to them, since they are acting in the interests of the Corcoran Gallery and it was understood that any fees would be taken care of by the Corcoran Gallery. You should also state that you request them to send you copies of any and all communications sent by them to, or received by them from, any official of the Treasury Department, the Corcoran Gallery or any other person; and that they keep you fully advised as to all developments in the matter and that they do not commit you in any way unless and until they have received your approval.

I am returning herewith the Powers of Attorney which you sent me together with Mr. Maloney's letter. Mr. Maloney's letter requests that the Power from the corporation have the corporate seal and the signature of the Secretary in addition to yours as President. Nathaly is Secretary. We do not have the corporate seal.

Sincerely,



FB:m
encs.

BY HAND

312 DUF-1588

Barrington H.
~~DUF-1588~~
312

FAIRWEATHER • HARDIN GALLERY

141 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS
Telephone: Michigan 2-0007
Cable Address: FAIRHED CHICAGO

February 7, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

I never did hear from the character who was so excited about the Zorach painting - and I DID forget to reply to the p. s. on your letter regarding the Zorach, asking the name of The Art Institute of Chicago's curator of paintings. Please forgive!! The curator-ship is divided thus:

A. James Speyer, Curator of Twentieth Century Art.
Frederick A. Sweet, Curator of American Art

Hope all goes well with you - maybe I'll see you next time I am down.

Cordially,

Sally

Sally H. Fairweather

SHF/s

*Pl. not sure he is
on museum
list - Sweet
also*

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Central School District #6
Harborfields High School
Taylor Avenue
Greenlawn, New York
February 11, 1964

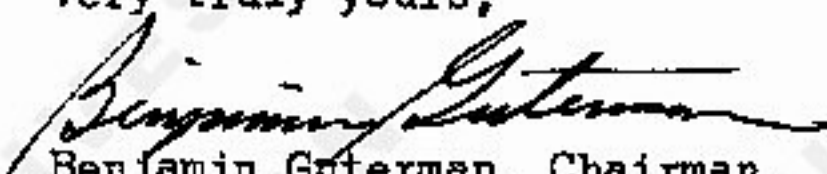
The Downtown Gallery
32 East 51 St.
New York, N.Y.

Dear Sirs:

We would appreciate being placed on
your mailing list to receive information on
~~shows at your gallery.~~

We have many students who get into
the city from time to time and we would like
to have up-to-date information for them. At
the same time we would have one more way of
keeping up with the latest trends to use as
reference material in our teaching.

Very truly yours,


Benjamin Guterman, Chairman
Art Department

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February 1, 1964

Mr. Irving Luntz, President
Irving Galleries, Astor Hotel
932 East JunEAU Avenue
Milwaukee 2, Wisconsin

Dear Irving:

Thank you for sending the receipt and the check for \$500.

I hope that you succeed in selling both of these paintings but, in any event, would like to set a deadline of a month, if that is agreeable to you.

It was so nice to meet you and I hope to see you again when you are next in New York.

Sincerely yours,

EGH/tm

February 12, 1964

Mrs. Anne Perry
20 West 88th Street
New York, New York 10024

Dear Mrs. Perry:

Thank you for your letter.

Before it would be possible for us to tell you whether or not we could be of any help to you regarding the "50 to 60 pictures" in your husband's gallery, it would be necessary for you to tell us the name of the artist or artists whose work these are.

If you can tell us to whom you are referring, we will be able to advise you if we can be of any service.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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AIR
MAIL

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st St.
New York 22, N.Y.

February 1, 1964

Mr. Vernon Nickel
117 West Manana
Clovis, New Mexico

Dear Mr. Nickel:

Thank you for your letter.

At the present moment, we have only two small oils and
two caseins by Stuart Davis. The titles and sizes as well
as the prices are listed below.

If these are within your budget, I will be glad to order
photographs to send on to you for consideration. Won't
you please let me know.

Caseins

ON LOCATION 1963	11½x8½"	\$2000.
THERMOS 1962	14x11"	2500.

Oils

PLAN #2 1960	12x8"	2000.
TWILIGHT IN TURKEY 1961	18x14"	4500.

Sincerely yours,

BGH/tm

BK

January 31, 1964

Mr. Murray Lebowitz
St. Armand's Gallery
302 John Ringling Boulevard
Sarasota, Florida

Dear Mr. Lebowitz:

My attention has just been called to the fact that, while you were either billed or had returned all the Shahn serigraphs, you had decided to withhold LUTE AND MOLECULES for further consignment. We wrote to you about this previously but the print is still outstanding. So that we may have our records straight, would you be good enough to take care of this and, if by any chance you had not paid the previous balance - as of August 31, 1963 - won't you please take care of this also.

Wite

I shall be most grateful to you for your cooperation in both matters. Many thanks.

Sincerely yours,

BGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 31, 1964

Mr. Francis S. Mason
Cultural Affairs Officer
United States Information Service
American Embassy, Grosvenor Square
London W. 1, England

Dear Mr. Mason:

Mrs. Halpert has asked me to thank you for the copy of
"the first review to appear" from ARTS REVIEW.

If it is not too much trouble, may we know the date on
which this appeared and on any subsequent reviews you
may send us, it would be greatly advantageous for our
records if we could have the dates and, of course, the
name of the publication.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Not to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

E
P
Publishers for Industry

EDITORIAL PROJECTS, INC. 3 WEST 57TH STREET, NEW YORK 19, N.Y., PLAZA 1-5343

February 12, 1964

Milch Gallery
21 East 67th Street
New York, New York

Gentlemen:

Back in 1946 the Downtown Gallery held an exhibit by David Friedenthal, entitled "War and Peace in Yugoslavia."

Is there, by any chance, a catalog of the exhibit available, and if so, could we possibly purchase one?

Sincerely,

Ralph B. Shikes
Ralph B. Shikes

RES/ep

February 13, 1964

Dear Mrs. Halpert;

We feel sure you could answer this better than we could. Thanks in advance.

The Milch Galleries

by *Jon Gottlieb*
Jon. Gottlieb

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February 3, 1964

Mr. Joseph T. Fraser Jr., Director
Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia, Pennsylvania

Dear Joe:

I was very pleased to learn that Stuart Davis has added to his list of awards and, for your information, he too got a kick out of this event.

If I'm not mistaken, I advised you that we had promised to send his LETTER AND HIS ECCL to the University of Nebraska Art Galleries. Their pick-up date is presumably the first of March, but it seemed more logical to have it sent directly from Philadelphia, if convenient to you. The address is merely Lincoln, Nebraska.

You must be gratified with the excellent press your exhibition has had. My very best regards.

As ever,

GH/tm

P. S. Some time ago I forwarded to Morris a letter from Syracuse University. A good many other letters arrived from the same source and I opened the one addressed to Kattner as he is in Europe. Taking it for granted that they were all alike - requesting material for the university archives. For your information, I think it would be best to ignore the request as the logical place for letters and whatnot accumulated by the artist should be sent eventually to the Archives of American Art in care of the Detroit Art Institute. This is the official home for all such data and, again for your information, I am sending all my material there and a number of the gallery artists have already forwarded their letters, notes and whatnot to Detroit, which is the central point and will be used for future study by scholars, museum personnel, writers, etc. Thus, please tell Morris to hold off and to save his papers for Detroit instead of Syracuse.

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My home address is
15559 Maplewood Drive
SONOMA, California
Feb 5/64

Blounttown Gallery
32 E 51 ST. N.Y.C.

Gentlemen!

You either will - or you won't.
Would you ~~want~~ want any little
figures - like the ones on the photograph actual size -
but if they were solid gold? Very heavy,

I'm a prospector and I might
have some, not for sale - when I get back home
if I go ~~down~~ to a place I know ^{down} along the
Mexican border, Very wild country, to.

These on the picture are only silver,
some, too but mostly an alloy - once
silver white metal, when made on a rock.

They have turned dark tho - and
are greenish - kinda. This is because
they ~~were~~ were buried, I have 37
picks - all different. No 2 alike.

I've prospected down in that country -
and over in Mexico - off and on, for 30 years.
I once found a gold moth (solid) and 3 beads
down near Yuma. Maybe I can come back
with some more. I hope.

Please let me know if you interested,

Sally Berry

P.S. A stamped envelope so you can
send back the picture if you not. Thank you,

February 11, 1964

Miss Rachel Baker, Editor
ARTIST JR.
33 Mohegan Avenue
Stamford, Connecticut

Dear Miss Baker:

Thank you for your letter.

We have here at the gallery a slightly different version of the Ben Shahn painting to which you refer. We do not have a color transparency of this picture, but if you would care to have one made here, we would be happy to give you permission.

Won't you let us know if you would like to do this and, if so, when you or your photographer will be in.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

TMH/lx

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PLAZA 9-2700

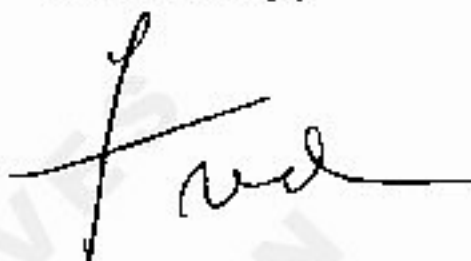
February 7, 1964

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

Enclosed is copy of letter of even date to
Mr. Vincent H. Maloney.

Sincerely,



FB/las
Enclosure

Mrs. Katherine Koh
30 East 60th Street
New York, N.Y. 10021

Jan. 30, 1964

PLEASE FIND FOLLOWING PHOTOGRAPHS ENCLOSED -

Arthur G. Dove

1. George Gershwin - Rhapsody in Blue II 1927 Oil
2. Portrait of A.S. 1926 Collage Coll. Museum of Modern Art
3. 104 Store 1930 Collage

Please check backs of photographs for materials used on Arthur G. Dove collages -

John Marin

4. Related to Brooklyn Bridge, New York 1928 Oil Coll. Mrs. Edith Gregor Halpert
5. Manhattan Sequence 1909 - 04 Oil
6. Street Movement - New York City 1932 Watercolor, Coll. Mr. & Mrs. Milton Lowenthal

Charles Sheeler

7. New York 1951 Oil Coll. Museum Williams Procter Inc.

Helen Spencer

8. Ventilators 1948 Oil Gift Friends Whitney Mus. to Whitney Mus.
9. Seventh Avenue 1927 Oil Coll. Whitney Museum
10. Downtown New York 1922 Oil Coll. Mrs. Edith Gregor Halpert

Max Weber

11. Lecture At the Metropolitan Museum 1916 Pastel
12. Rush Hour 1915 Oil

Unless otherwise specified - please Credit Courtesy The Downtown Gallery

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 61 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

February 5, 1964

Comet Ray Letter Service
220 East 23rd Street
New York, New York 10010

Attention: Mr. Mayer

Dear Sir:

Please REMOVE the following old stencils (for which you already have the correct new stencils running) from our CUSTOMER list:

✓ Mr. Frederic C. L. Mills
380 Riverside Drive Apt 3H
New York, N. Y.

✓ Mr. and Mrs. Harry Rubin
115 Central Park West
New York, N.Y.

Please CHANGE the following addresses, removing the old stencils:

On our PUBLICITY list:

OLD:

✓ Dr. Brian O'Doherty
156 West 13th St.
New York 14, N. Y.

✓ Miss Dore Ashton
351 East 19th Street
New York 3, N. Y.

✓ Miss Rosine Raoul
157 West 13th Street
New York, N. Y.

CHANGE TO:

✓ Dr. Brian O'Doherty
343 East 10th St.
New York, New York 10016

✓ Miss Dore Ashton
217 East 11th Street
New York, New York 10003

✓ Miss Rosine Raoul
347 East 19th Street
New York, New York 10003

On our CUSTOMER list:

✓ Mr. Jerome Grantenstein
21 Abigail St.
Woodmont, Conn.

✓ Mr. and Mrs. William Butler
1160 Fifth Avenue
New York, New York

✓ Mr. and Mrs. Willard Cummings
164 East 22nd Street
New York, N.Y.

✓ Mr. Jerome Grantenstein
205 East 63rd Street, Apt. 15A
New York, New York 10021

✓ Mr. and Mrs. William Butler
3710 Rodmont Street
Birmingham 13, Alabama

✓ Mr. and Mrs. Willard Cummings
Studio 830
154 West 57th Street
New York, New York 10019

(over)

February 11, 1964

Mr. Joseph Shapiro
Southerland Junior High School
490 Hudson Street
New York, New York 10014

Dear Mr. Shapiro:

Much as I would like to be of help to you, I am in the curious position of having deplored the exaggerated growth in the number of galleries throughout the United States - and this after helping the establishment of many galleries in the past. I am referring to the previous decade and earlier. Now, with department stores, Sears Roebuck, ten cent stores, and other commercial organizations rushing into the art business, plus the fact that there are over 400 galleries in New York alone, I can see no reason for the establishment of any more art galleries and have stated so publicly in my lectures, articles, etc. Consequently, it would be foolhardy for me to offer any suggestions to you in an enterprise I regard as unnecessary at this time.

I hope you'll forgive me for making these statements, but from where I am "sitting" I feel there is an excess in this direction which is neither beneficial to the public nor to the artists. I am sure your intentions are noble and should be encouraged, but I feel that I would be untrue to myself if I did so. I do hope you will understand.

Also, for your information, because we are so short of stock, with the limited production of our artists, we have been obliged to refuse loans to all institutions throughout the country except for one-man exhibitions or major educational exhibitions in a few art museums.

I hope you will understand my position in the matter and I hope you will come to see us again soon. It gives me such great pleasure to learn how much you are enjoying the Ben Shahn, who incidentally, is practically sold out at the moment as he is devoting considerable time to murals and other large projects which allow little time for his general production of paintings, drawings and prints.

I look forward to seeing you soon - and if you do open a gallery, I wish you luck with the project.

Sincerely yours,

SG/tm



February 3, 1964

Mr. Richard Hood, President
American Color Print Society
2022 Walnut Street
Philadelphia 3, Pennsylvania

Dear Mr. Hood:

I am enclosing our check for \$100. to be applied to the Sonia
Watter Award.

Please excuse the delay, but this has been a very hectic period
in the gallery.

Sincerely yours,

RGH/tm

Canajoharie Library and Art Gallery
Canajoharie, New York

February 11, 1964

Downtown Galleries
32 E. 51st St.
New York 22, N. Y.

Dear Sir:

The Canajoharie Art Gallery would like to add to its collection of American artists. It is our desire to choose our selections from the enclosed list of prominent American artists.

Inasmuch as the Canajoharie Art Gallery is unaware of the artists that your gallery represents, it is making inquiries as to what might be available.

Would you kindly look over the enclosed list of artists and indicate the ones that might be available through your gallery? We would also appreciate any additional information concerning these artists and their paintings. Also, are photographs of their paintings available?

Sincerely yours,

Edward W. Lipowicz
Edward W. Lipowicz
Curator

EWL/mf
encl.

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OHIO UNIVERSITY
COLLEGE OF FINE ARTS
ATHENS, OHIO

SCHOOL OF PAINTING AND ALLIED ARTS

February 10, 1964

Director
Downtown Gallery
32 East 51st St.
New York, N.Y.

Dear Sir:

Do you have for sale or loan any 2" x 2" color slides of the recent exhibit held in your gallery devoted to Early American Signs? I will be conducting a discussion on the subject of Pop art with students and faculty here at Ohio University and I am anxious to make the comparison between Pop and the depiction of objects of popular appeal as seen in your exhibit.

If you have such slides available I would appreciate your sending me, at your earliest convenience, a list along with their cost.

Thank you for an early reply.

Very truly yours,

Clifford T. McCarthy
Clifford T. McCarthy,
Asst. Prof. of Art

CTM/am

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THE MUSEUM OF MODERN ART

NEW YORK 19

THE MUSEUM COLLECTIONS

11 WEST 53rd STREET
TELEPHONE: CIRCLE 8-8900
CABLES: MODERNART, NEW-YORK

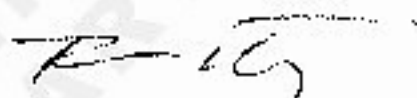
February 12, 1964

Dear Edith:

Thank you very much indeed for the three copies
of the Pop Hart book.

I am so glad that you were able to find copies
without the original lithograph.

Sincerely,



Dorothy C. Miller
Curator of the Museum Collections

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York, N. Y.

DCM:ew

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LOS ANGELES COUNTY MUSEUM OF ART

LOS ANGELES 7, CALIFORNIA • RICHMOND 8-2194

February 3, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
31 East 51st Street
New York 22, New York

Dear Edith:

The exhibition, GASTON LACHAISE, which opened December 4 has just closed in Los Angeles and is en route to New York where it can be seen from February 18 through April 5 at the Whitney Museum of American Art. Attendance at the Museum in Los Angeles during the exhibition was over 256,000. The show was critically well received, as you may read from the selection of notices enclosed.

Though this popularity is gratifying it is a reasonable response to the importance and handsome appearance of the exhibition and catalog. The catalog is a considerable addition to the literature on Lachaise which, as you know, is small for a sculptor of his rank.

The comprehensiveness of the exhibition would not have been possible without your sympathetic cooperation and that of all the lenders. I wish to express here the appreciation of the Board of Trustees and the Staff of the Museum for your generosity which has made this exhibition possible.

Sincerely yours,

RFB

Richard F. Brown
Director

RFB:gh
Enclosures

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February 1, 1964

Mr. Arthur H. Freeman
10 East 40th Street
New York, New York

Dear Arthur:

As I mentioned previously, I am still holding the Isami Doi painting which was damaged in transit from Grippi, where it had been sent for framing.

When you are next at the gallery, would you mind taking a peek so that I can arrange for its restoration. This is the first claim I am making directly.

Sincerely yours,

EGH/tm